The School Arts Book

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RELATION OF ART TO AMERICAN LIFE.

I.

ART is a fine large word. It shares with liberty the task of serving as an excuse for many crimes. It is used without any meaning; to mean several things at once; to conceal thought, and to conceal the want of thought. It is one of those words of emotional connotation which so fills you with feeling that you feel you are full of thought. It is a dangerous word. Define it, limit it, don't be fooled by it, and don't fool your pupils with it.

You hold that if a boy learns to draw he learns to observe, to use his eyes better; but only a few ever can learn to observe in the way you mean, and only a few of these few can learn to draw what they observe, or ever care to, or ever need to.

Also you say, drawing helps the brain to develop by bringing into close relations the centers for eye and hand. Probably it does, a little. But very little, if keen interest is absent, and it usually is; and still less if it is for only an hour and a half a week for only three weeks out of five for a few years. And when you compare this manual training with that of the base-ball field it becomes in most cases quite negligible. There are proven benefits of drawing and manual training in special cases, of course. The race has rightly put faith in the manual arts since the day it learned to flex its thumb. But a little of it formally taught in the schools affects little.

You may sum up the matter thus:

1. A little drawing is of very little use to most; and we need only a few good draftsmen.

2. What is learned on the play-ground comes out in class-room; and your pupils may be growing skillful in spite of you.

3. The boy who has learned to draw may not have one artistic fibre in him.

Were there time I could, and would, speak of color-work, modeling, paper-folding, weaving, wood-work, and other activities which come into your field in this same inquiring way. I think your work, anybody's professional work, is in continual need of a catechizing, and I would help you to a little of it. I'm sure you should ask yourself oftener, "Is public school education just naturally improving while we stand by; or are we helping it?"

Let me add, that you would do well also to appoint a "Committee on an Index Expurgatorus," which shall draw up a list of words which may not be used in any paper read to you for at least two years from date, save under extreme provocation and with precise definition. The Committee would, include, of course, "uplift," "inspirational," "vital," "true," "balance," "harmony," "rhythm," and some others.

We return now to your boy who has learned to draw, and yet is not artistic. He is so common that I need not enlarge on him. The like remark holds true of any other of the many technical operations involved in the production of beautiful things. In effect, one does not become artistic by acquiring skill of hand. It is worth while to remind ourselves of this now and then. Moreover, one does not become artistic by reading about painters and sculptors and their works; or by learning to tell Gothic from Grecian architecture, or Moorish from Celtic ornament; or by doing or learning most of the other things the doing or learning of which is usually designated as "Art Study."

And here I return to my first warning about this word, art. Because it covers such a multitude of meanings, many proclaim that they are enrolled beneath its banners and march in the front ranks who really are just clerks in the commissary department of life. Moreover, again, these clerks make a good deal of noise, and

the outsider's eye and ear are caught by them, and he says, "If these be Art's soldiers,—let us have peace !" Most who think they are studying art are simply gathering facts. Let us approach a little nearer to our definition, tho' chiefly by negations: Art is not skill, tho' the artist must have it. Art is not knowledge, tho' the artist must have it. Art is what the artist gives us, in his product—which is, a permanent possibility of an agreeable thrill. And to be artistic is to be easily thrilled by what the artist gives us. And to study art is to strengthen the habit, by exposure, suggestion and practice, of being thus thrilled. And here in America this habit is so weak when found and so rarely found that the subject, the Relation of art to American Life, may almost be treated as was the classic topic of Snakes in Ireland.

A nation gets the kind of government it deserves. The same is true of its insurance, its beef, its cities, and its artists. We are a numerous and active people, possessing a very rich and fruitful country. Were we far less skillful than we are, wealth would still have crowned our labors. Being new, mixed, eager, and as greedy as any, we have produced much and thought little. We are the children of our circumstances, and they have made us, perforce, a nation of spendthrift mediocrities. In art, in letters, in government, in invention, in science, in organization we have done few great things and produced few great men. We adequately support hardly one journal of serious thought of the kind of which England has a score. We are eighty millions and rich as Croesus and still import the magazine of art we can not produce ourselves. In our greatest and richest city the stigmata of the leisure class,—conspicuous consumption and conspicuous waste—are assumed with frenzied eagerness and quite banish those foster-parents of refinement, simplicity and restraint. Our great museum of art is but a prophecy. Henry James epitomizes its history and its near future: (He is noting his impressions as he looked upon the museum.) "There was

money in the air! ever so much money—that was, grossly expressed, the sense of the whole intimation. And the money was to be all for the most exquisite things. The thought of the acres of canvas and the tons of marble to be turned out into the cold world as the penalty of old error and the warrant for a clean slate ought to have drawn tears from the eyes. But these impending incidents affected me, in fact, on the spot, as quite radiant demonstrations. The Museum, in short, was going to be great, and in the geniality of the life to come such sacrifices, though resembling, those of the funeral-pile of Sardanapalus, dwindled to nothing." In a word, we had money; convention said we should have objects of art, and we bought them by the acre and the ton.

If we look to those who have been taught for something to relieve the flamboyancy of those who have taught and made themselves, we find in our great club-house of the college-bred the obtrusive insignia of the spendthrift rich. It says at once to the visitor, "We men of books also can indulge in conspicuous waste!"

(Pausing for a moment we will reflect that, being librarians and teachers of art and manual training, fate makes none of us insultingly wealthy and plainly marks us out as those who will save the rest from the evils wealth breeds.)

For my purpose this morning I have said enough on the topic you gave me. I have tried to intimate that American Life is essentially laborious, productive, money-getting; that the people consequently think a little, work much and, like all hard workers among crops either of gold or of potatoes, are not quick or nice in their emotions. They wish their colors strong, their stories crude, and their humor broad. They think the picture good if it cost much, the statue if it makes much talk. They are keen on esthetics when convention says to them that they should be; but then only. Why, some of your members trip daily past the disheveled ash box and the fragrant can of garbage on the sidewalk of their cities and move

swiftly on to school to teach the children how to spot and how to spatter by the laws of balance, harmony, and rhythm. Like the rest of us they are esthetic only at an appointed time and place.

We are commonplace. Our people are not artistic. If they were artistic they would have thrills over our American cities, and not all of them agreeable ones. If they could all draw and color and model and weave and bend iron and make boxes they might produce no more art than now. And my conclusion is, that if you wish to hasten the day when there shall be some Relation between Art and Life in America you must, so far as your own work is concerned, make sure that it does something other than give a little more skill to those who are born skillful; that it breed, by exposure, suggestion and practice, the habit of having feelings about all that they see.

II.

You are not more surprised than I am at my temerity in venturing to criticize your attitude or your methods. And now I accentuate that joint surprise by proceeding to speak of some of my own efforts at art promotion. I am not an artist, or a teacher of art, or student of art or a collector of art. My excuse for this venture lies in my interest in your efforts, and in a measure in the opportunities I have had, rather unusual for a layman, to observe you at your work.

My interest began in Denver nearly 17 years ago. My duties as a librarian brought me into close touch then, as it always has since, with the teachers and their pupils in the schools, and especially, through my own special tastes, with drawing and manual training. My first colleague was your Mr. Collins then drawing supervisor in Denver, now here in the public schools of Brooklyn. He was fresh from an art school in Paris and I was fresh from a ranche in western Colorado. We soon found that what he did not know about art I did! Being rather detached from the world, out there on the other side of

the Great American Desert, with no distractions to speak of in the way of art in any of its forms, we could, and I think did, take a somewhat independent view of things, and found it pleasant to settle out of hand many of the questions that I see from the reports of your meetings you are still puzzling over. You may well envy the advantage this early detachment gave us. It would do many teachers of art much good to withdraw from eastern realms of artistic law and order and commune with themselves for a time on the farther edge of the desert region of things unknown in esthetics.

We seem to have had at this time, Collins and I, two things in view as of considerable importance in the field of which we are speaking:

1. Helping children to discover their peripheries, that is, to use their hands; and, to see things clearly.

2. Helping adults to see with discrimination, to like or dislike what they see; helping them, that is, to make life more interesting.

My work was, of course, chiefly with the adults. It must have been then that I discovered—in my efforts to induce them to observe with feeling, that is to "taste," the everyday things about them—that people think art is something quite apart from daily life; that they are, to put it more technically, consciously esthetic only when they look on art that has been duly certificated as such. This, too, in spite of the training in taste almost daily undergone by most in the processes of planning dresses, trimming hats, decorating rooms, selecting furniture and choosing pictures. But this daily training in taste does not, for most, seem to pass over at all into the field of art. This latter is something, as I have said, consciously connected in their minds only with accredited art works. I concluded that one of the greatest obstacles to the growth of the esthetic habit I have spoken of, the habit gained, by exposure, practice and suggestion, of liking or disliking, judging emotionally, what you see, is the "masterpiece;" I am of the same opinion still. And let me say here,

that if I succeed at all in my talk with you to-day it will be, in my opinion, because I lead you once again to see the importance of this habit of looking, with interest, with inquiry, with the questions ever in your mind: "Do I like it?" "Why do I like it?" "Has it charm?" "Wherein lies its charm?" upon the thousand and one of the handiworks of man that come hourly under our observation. The house, the common everyday house, the chair, the table, the pitcher, the cup, the door, the molding by the door, the picture in the Sunday paper, in the magazine, on the bill-boards,—these are the things you daily and hourly see; here is where if anywhere you can try your skill in tasting; these are the things you should teach the children to see clearly, to have a feeling for—or against. In these everyday objects we can show good taste; and on them whether good or bad, we can practice ourselves in tasting.

The children should know of the masterpieces, of course. It is in a measure one of their rights that they be taught something about them, taught to recognize them, to know the stories of them and the poetry and romance they epitomize. But to acquire this knowledge about masterpieces in art is hardly nearer to acquiring the esthetic habit, than is the acquisition of knowledge about the sources of the Mississippi or the length of the Brooklyn Bridge. Moreover, you can't practice the children's taste on the masterpieces. They are not here, and those we have of our own make are few and to be seen but seldom and then with difficulty. We have photographs of them, which are good for imparting knowledge; but not as good for cultivating taste as the thousand common objects I have alluded to. The photographs are mere shadows; and the best of these shadows are rare. Like masterpieces themselves they are not in our homes, they are not where we can constantly see them and try our judgment on them.

In this matter my conclusion is—and I have already said it—point out the good and bad in the everyday things. You make

too much of the fine photographs and casts you put in the schools and not enough of the things that every hour and minute assail the children's eyes. You lament over the character of the pictures in the Sunday papers, and you seem—I hate even to hint at such stupidity—but you seem to hope to counteract their assumed influence for bad taste by a few photographs on the school room walls and a few twenty minute lessons in color and design. Why not tie the brief moments of your own influence to things as they are? Give a few lessons on our Sunday cartoons. Don't affect to ignore what countless thousands of children every day delight in; but preach from them,—as texts—against them where you must, with them where you can. The children are living with the houses and the furniture and the wall-paper—God help them!—and the Buster Browns and Nervy Nats of to-day, and the ever present influence of these will not be overcome by ignoring them and summoning Giotto and Velasquez for ten minutes from the past.

Of all picture books the one which, in my observation, has the strongest appeal for children is a bound volume of Puck and Judge. There are reasons why. If you discover those reasons, and then proceed from the known to unknown, your influence for good taste may be more weighty. Surely this is safe to say, that you can point a lesson in drawing, in vigor, in directness, in color, far better from many a cartoon in Puck and Judge than from most of the shadowy prints of paintings which you ask the children to admire.

To say a word about my own efforts, which have been sufficiently feeble and fruitless to satisfy any among you who may be inclined to scoff at the suggestions I offer: Collins began it in Denver with a collection of initials and head and tail pieces from old books and magazines. I furnished the material from the library's extra supply, also sheets of manila paper for mounting.

Teachers and pupils clipped, sorted and mounted, and the result soon was a large and useful pile of material, such as money can scarcely buy.

From the magazines and journals, again, by the same process, soon came illustrations of many kinds, used for many purposes. In those days I thought chiefly of the pictorial part of art, which, as I have since come to see, forms only a small and rather unimportant part of the whole esthetic field. We learned that children of 12 can soon distinguish illustrators by their respective works and like to do it. They clipped and mounted and arranged by artists in many school rooms many thousands of illustrations. This opened their eyes to at least a few of the things worth seeing in illustrations other than the stories. Similar collections in decoration, furniture, table ware and a score of other subjects could easily be gathered in the same way, and the habit of judging—of liking and disliking—cultivated for use in daily life.

Our library collection grew rapidly. We held exhibitions of things cut from current journals, and admirable they were; and they were enjoyed, too, by many hundreds of young of old. Schoolroom decoration came our way about this time, and we began to put up in rooms these inexpensive prints, colored and black and white, cheaply framed and unframed. We held that it is well to show, in the school room, not only the best obtainable photographs of paintings, or buildings on which time has set the seal of approval; but also inexpensive things, things such as almost the poorest child can hope to have in his own home. In how many homes to-day hang lithographic, crayon and steel plated horrors! They are often gorgeous in color; and thereby hangs a lesson for you, the same lesson you ought to find in the popularity of the Sunday supplement and Puck and Judge. Begin with a yard of roses and the unfortunate Washington and his family, not with a Madonna and a Stuart baby and you will find you are getting right

down where the children are at home. High price and great remoteness add no real virtue to a work of art. We live, day by day, not with the best things the greatest men have wrought. We live with common ugly things, chiefly, but mixed with these and also common and gloriously cheap are many things that are good. Help the children to pick out these every day good things and enjoy them.

As the years have gone by and I have tried my hand in other cities I have pursued in some measure this same plan of collecting illustrations of objects of art—of nature and science also—and have pressed them into use wherever opportunity offered. In Newark we have over 50,000 pictures, roughly but quite efficiently classified. We can illustrate every form of picture-reproducing process. We can show the poor print of the great painting and beautiful wood engravings by masters in the art. We have bad lithographs and those wonderful modern ones that fairly shout to you to enjoy them, now made in France and Germany. We have thousands of portraits, pictures of furniture of every kind, and designs for everything under the sun. And we hope we have only begun. We believe these things will grow in favor and gain more use, and that they will help many to realize that good is sitting here in their doorways and calling to them from the daily and monthly press, as well as standing by the Seine and hanging on the walls of the Louvre.

We have exhibits of good things, expensive things, the best things, when we can get them. But we have the exhibits anyway —and when they are cheap we are sure they are not all bad. We show the work of the schools, of course, and wish we had more opportunities to show it.

The details would make another long chapter. Our objects are not all esthetic. We furnish much illustrative material for geography, history and story-telling; and our portraits of course

are chiefly for history and biography. But all the time we have in mind the exaltation of the obvious and everyday thing, the opening of eyes to it, the practice of having an opinion on it, of feeling about it and tasting it, and so of forming the esthetic habit.

III.

You will expect me, as a librarian, to say something about books, of course, and I shall recommend to you two. They have to do chiefly with the manual training side of your work; an aspect of it which my remarks may seem, on the surface, to have scarcely touched. But if I have read your papers and proceedings and your journals aright, then you are bringing into very close relations the two subjects, drawing, design, color, "art," and handwork. This is as it should be. You are finding strength in union here. And I am sure that most of you can read into my remarks reference to the handicraftsman which do not appear on the surface. This is already evident, that the teacher of drawing and art in the schools is going to get the strongest and best argument for the continuance and the expansion of her work from the relations it will have with things made with the hands.

The two books, then, tho' both industrial, are not here out of place. They are:

1. Report of the Commission on Industrial and Technical Education, made to the Massachusetts Legislature this year. This is published by the State of Massachusetts, and is obtainable, I suppose, free on request. It is a very important document, one sure to have much influence. It contains a very able and interesting letter by one of your members, Mr. Warner of the Springfield, Massachusetts, Manual Training High School.

2. Industrial Efficiency—a comparative study of industrial life in England, Germany and America. By A. Shadwell, Longmans. '06, 2v., $7.00. The first and the last chapters are

especially worthy of attention. They will be found excellent for tempering one's national pride.

IV.

In conclusion, let me ask; if you could control the art teaching of the United States, and had a moderate amount of money and a few good teachers, what would you do? This is your question. I think you would look with favor on the suggestion that you begin in the homes. You would encourage in them restraint, simplicity, strength. You would begin with those things seen by most people and most dear to them. Does your work reach the home sufficiently? As much as it can? This step taken, the successive ones are obvious.

But, you will say, you are in the schools and are there held down to certain definite work. In this work it would seem you should aim to do these things:

1. Teach a *few* (perhaps one in 40) to draw well.
2. Teach a *few* to use color well.
3. Teach a *few* to model well.
4. Teach a *few* to draw for construction well.
5. Teach a *few* to design well.
6. Teach a *few* to use tools well.

The others, the majority, you should test occasionally to see if they have developed either taste or skill and then let them alone as far as technique of hand or eye is concerned. You should also:

7. Give all some skill in reading pictures.
8. Invite all to observe with care.
9. Teach a few to observe well.
10. Urge all to question their likes and dislikes.
11. Teach a few to criticise keenly.

The sum of this is, do not waste time, yours or the students, in training in a special line those not born to be trained in that line.

As I have said, I have read your proceedings and find nearly all I have been saying in them, and many other good things also. You have helped modern education very much. If you had done nothing but add to it a certain breadth and humanity which before it sadly lacked you would have earned your meagre stipends many times over.

In view of the limitations under which you have worked your progress has been most gratifying; every unprejudiced observer will say this: I think the European critics of our institutions frankly admit it.

Just one every day suggestion: You have a special advantage in your propaganda work in that the results of your efforts are visible. The teacher who helps a class to master addition cannot hang her pupils' little brains on a burlap screen and point with pride to the development of their arithmetical lobes! While the teacher who can show rows and garlands of boxes and flowers and designs and mats is thought to have done wonders with the little dears. You should make more of this advantage. You need more publicity. The people don't know what you are aiming at. Keep telling them. Frequent expositions in print and frequent displays of work will help us to realize that you are trying to teach children to see clearly, to discriminate, to feel;—and will help to cultivate in the people themselves that practice of liking and disliking common things which is, in effect, the habit of being esthetic.

JOHN COTTON DANA

Librarian of the Free Public Library
Newark, New Jersey

DRAWING THE FALL FLOWERS.

WHICH? Those which are at hand and common. Not the rare ones. The destruction of our native wild flowers must not be laid to public school children. Let "fall flowers" include grasses and sedges with their flower-like fruit cases, the shrubs with their colored berries, anything available which children can draw.

Given the specimen, the teacher must ask herself, "How is this to be studied?" A plant may be studied and represented in six ways:

1. For its Movement, that the children may think of its characteristic lines of growth—straight, curved, erratic;

2. For its Form, that the children may think of the relative measures of its masses of leaf, flower, fruit, and their relations to each other;

3. For its Values, that the children may think of its parts as being relatively lighter and darker;

4. For its Color, that the children may think of hues and values and harmonies;

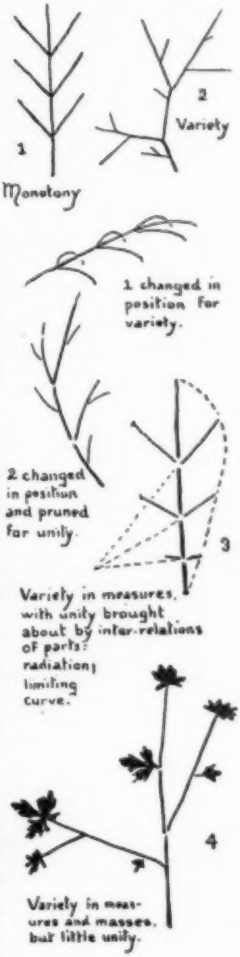
5. For its Details, that the children may think of structure—articulations of part to part, delicate beauties of curvature, adaptation of form to function, changes in texture, etc.

6. For its Ensemble, that the children may think of the spirit of the thing

> "All in the pleasant open air,
> The pleasant light of day;
> And blown by all the winds that pass
> And wet with all the showers."

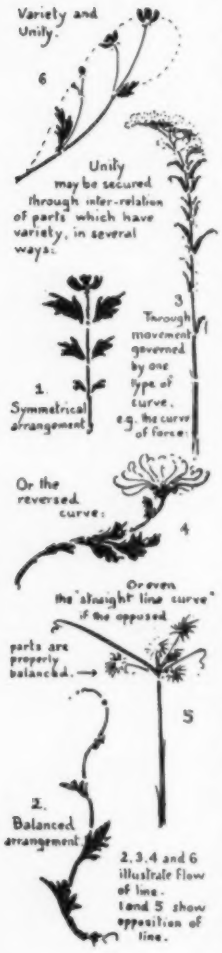
With a definite aim in mind, an aim proper to the grade, the next question is, "Considering the character of the specimen and the limitations of the class, what medium of expression should be used?" If the subject is grass and the grade low and the aim is movement of growth, the colored crayon and manila drawing

paper will be chosen because a single stroke may be made to express a stem or a leaf, and the color pleases children. If the subject is golden-rod and the grade is high and the aim ensemble—the effect of the thing as a whole—water color and cream white paper of good quality may well be chosen as the medium. To express form only we will use a flat wash of ink or other monochrome; to express details a sharp pointed pencil or pen. In any case we will have a definite aim and a reasonably chosen medium. When we have determined these we will lead our children to come to the same conclusions, and then have the materials distributed.


1
Monotony
2
Variety
1 changed in position for variety.
2 changed in position and pruned for unity.
3
Variety in measures, with unity brought about by inter-relations of parts: radiation; limiting curve.
4
Variety in measures and masses, but little unity.

Now for the lesson: When you sit for a photograph you and the photographer conspire to produce the most creditable result possible. You dress for it and he poses you for it. So it must be in drawing from the fall flowers. Choose your specimen, try different positions for it, select the best, prune away unnecessary and confusing details, leaving only essentials to characteristic truth and beauty. For example, the awkward spray shown at 4 in the margin of page 15 may be pruned to a single forked stem with its flower and leaf; the others are practically repetitions of the same typical forms. If the spray is monotonous 1, turn it as indicated in the

next sketch below. If it sprawls like 2, turn it as shown in the second sketch below at the left. A specimen may sometimes be brought under the law illustrated at 3 by judicious pruning, and by turning the specimen a unity of mass may sometimes be discovered, analogous to that illustrated at 6.


Variety and Unity.
6
Unity may be secured through inter-relation of parts which have variety, in several ways:
3
Through movement governed by one type of curve, e.g. the curve of force.
1.
Symmetrical arrangement
Or the reversed curve:
4
Or even the straight line curve if the opposed parts are properly balanced. →
5
2.
Balanced arrangement
2, 3, 4 and 6 illustrate flow of line. 1 and 5 show opposition of line.

The principles of beauty which control all arrangements are, in ordinary language, variety and unity,—variety in the measures or lengths of the parts, in space divisions and in masses; unity in the effect of the whole through interrelations of parts. We will compose our specimen so that its lines and masses fall into some sort of system, an ordered relationship which has some bond of union; as, for example, a general upward-and-outward tendency manifested in each and every line; a characteristic curve repeated and echoed throughout the whole; a ryhthmic arrangement of masses where one is dominant and the others subordinated in an orderly series; or a grouping of parts according to the law of symmetry or balance. The little sketches in the margin will help to make clear these different unities. Study them.

Having decided upon that position and arrangement of the specimen which shall suggest at once a natural pose and a beautiful example of plant growth, next determine the size and shape of the sheet, by placing

the spray upon it or by estimating the requisite amount of space demanded for the drawing. A pencil held flatwise upon the sheet to indicate the position of any proposed cut may be of service as an aid in estimating the proper size.

In the lower grades we will draw the plant as it grows in nature from the growing point upward and outward in order,—stem, leaves, buds, flowers,—making each stroke mean as much as possible.

In the upper grades we will suggest that order of growth with one or two delicate pencil lines, or we will merely think it, and then draw as seems most convenient. We will not mumble and run our words together, but we will enunciate distinctly and talk deliberately, suggesting by each touch, and by the touches we omit, all the truth we can express about joints and bracts and other details of growth. If we are using color we will touch in the more delicate hues first, while the water in our jar is clean, and later we will paint the darker colors. Others may prefer to paint in the dominant color first. We will just use our common sense in deciding how to proceed with each specimen. Try it the way which seems easiest and most promising. We will try to discover what quality the various colors have in common, rather than in what they differ or disagree. Instead of thinking of the goldenrod, for example, as yellow and green, we will look for a tint of green in the yellow flowers and a tint of yellow in the green leaves, and of both colors in the stalks and pediceles.

If we are drawing in pencil we will indicate, by means of very light strokes the general directions of the principal stems, then by light touches the relative lengths of parts from joint to joint. Then we will suggest very lightly, by touching the paper only here and there, the general shapes and positions of the different parts. Next we will indicate the thickness of each important stem. Now we are ready to sketch each part more carefully, with very light lines, and when this has been done, to go over it all again thoughtfully, drawing with all the skill we can summon, emphasizing a leaf-edge here, a bit of shadow there, bringing out this texture by a delicate continuous line, and that by a heavy broken one, until the result is the best we can do.

Finally, we will place our name or initials upon the sheet where they will add to the beauty of the sheet by perfecting the balance of it. If we have miscalculated and the sheet is out of balance after all, we will trim it to restore its balance, and leave it the best finished product of which we are capable at this stage of our ignorance.

HENRY TURNER BAILEY

To travel hopefully is a better thing than to arrive.

ENVELOPES FOR SCHOOL WORK.

ON the "last day" of my first year as supervisor of drawing, I noticed scattered papers on the street that might have led me to think an agent had been distributing flyers, only that they seemed to be near school grounds and to have a familiar look. A group of children just coming from school gave an additional clue; some were holding tightly various sized sheets, but others did not care apparently, whether they lost the sheets or not.

Another year each pupil made a portfolio from two pieces of manila card laced together on three sides with bright colored ribbon and decorated in any way that pleased his fancy. These results were scarcely artistic, neither were they satisfactory in construction, since the corners of the drawings were continually catching between the lacings. I made a resolution that if drawings were worth saving (and we 'd save only those that were) they were worthy a suitable folio which should represent the working out by the pupil of a definite problem in conformity to some of the principles of design.

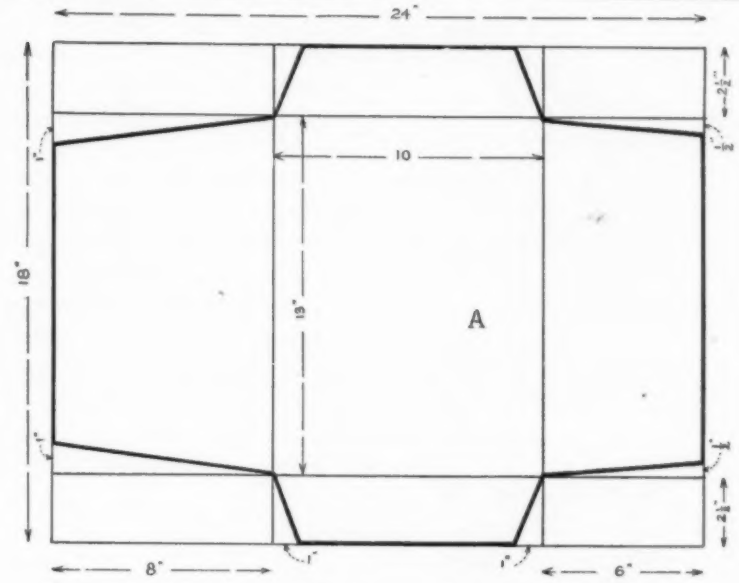
For the little people of the primary and intermediate grades, the simplest solution seemed to be the plain manila envelope 10″ x 13″. (They can be purchased by the hundred or made by upper grade pupils.) Beginning with the fourth grade the decoration of this envelope was made a part of the work in measurements and geometric design. It is quite enough to demand in this grade, the accurate light ruling of a dictated pattern and the neat tinting of it. In the fifth and sixth grades I have sometimes obtained good original geometric patterns.

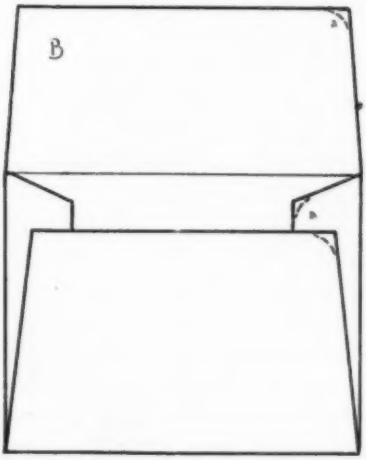
In the grammar grades we considered the envelope itself a problem in constructive design. Plate 1, diagram A, will show the shape and dimensions we have found convenient. Sheets of tinted cover paper 18″ x 24″ light weight, may be obtained of

Milton Bradley or Prang Educational Co., at a cost of less than two cents a sheet. The pupils were told at the outset that it was a special privilege to have the tinted paper and that there would be no second pieces for careless workers. Of course papers this size are too large for the ordinary school desk and must be carefully handled to avoid wrinkling. It is easier to make all measures on the front 24″ edge first, while the opposite edge slips over the back of the desk. Then slide the paper forward and make the corresponding measures on the back edge. (If instead, the sheet should be turned around some pupils would be liable to reverse the measures). Cut out the corners on the heavily ruled lines, then place the ruler consecutively on each of the four sides of the central oblong, bend the lap up and crease it firmly against the ruler so that it will fold with a smooth edge. Scoring the lines with a dull point (knife, scissors, knitting needle) would answer the same purpose. Paste the 8″ lap on the two narrow ones folded in. The corners of the 6″ lap when the envelope is closed should touch the edges of the wider lap B. The older pupils may perhaps be trusted to design more pleasing laps as suggested at A.

When we come to the decoration of the envelope the first problem is spacing and lettering. What proportioned oblong will look well on the envelope? What lettering must appear and where? Since each of these envelopes is to hold the work of an individual pupil, the name is of first importance and we plan a place for that in the upper part of the oblong and let the school and grade occupy a secondary position, in somewhat smaller type. After the matter of spacing has been discussed with the class, they may try original arrangements or the teacher may dictate one agreed upon by the class—such as C.

Light lines should be ruled for the lettering showing the height of the letters and the exact position of the words within





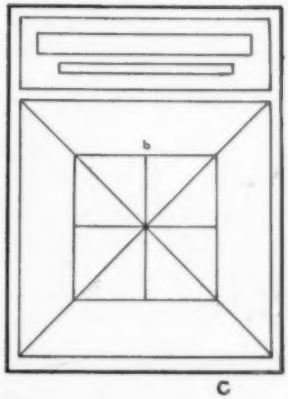


Plate 1

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the given oblongs. Within these spaces the letters themselves should be carefully drawn and evenly arranged. This will not be done by the inexperienced without several trials. It is better to use a plain straight lined letter based on an oblong, all capitals. All printing should be made accurately on the practice paper and transferred to the cover paper by tracing, in order to avoid any unnecessary construction lines on the final sheet. Below the seventh grade the pupils used written instead of printed letters, but planned the position in the oblong just as carefully.

For the decoration of the square space which may be in the form of another square of any desired size, or in the form of a border leaving a square space within, any appropriate design may be used. We have usually held to abstract designs made from ink blots, D.

We have varied the work in our ninth grades by finishing the design as a stencil which is cut from the face of the envelope and a paper of a harmonizing color pasted on the back of it. If the pupils are unfamiliar with the stencil it is wiser

to make a trial cutting to see whether the pattern will hold together, or to see where it needs strengthening with narrow strips of background, especially in the borders, E. The most effective way of lettering in a stencil pattern is to cut away the space around the letters, F, rather than to cut out the letters themselves, as in E. This latter way gives small pieces in some of the letters which must be pasted separately upon the underlay.

The making and decorating of such an envelope as described requires a series of from four to six lessons, one for the flat itself, one for spacing and lettering, one or two for the abstract decoration and the others for transferring and painting or cutting; but we consider it well worth the effort. At any rate the pupils care enough for the envelopes, not to be willing to lend them without a definite promise of their return.

MARION N. DARLING

Supervisor of Drawing, Northampton, Mass.

You cannot run away from a weakness; you must sometime fight it out or perish. Why not do it now?

BLACKBOARD ANIMAL DRAWING FOR TEACHERS.

I.

FIRST. Any teacher who can learn to play a simple five finger exercise on the piano can learn in less time to draw the animal forms generally attempted by children in the primary schools. Let this be clearly understood. If you will devote one-half hour of your time to an attempt to draw the first of the animal forms to follow, it is hereby asserted without hesitation that at the end of the time "herein above specified," as is said in other legal contracts, you will be able to draw the object in such a manner that the admiration of your class, expressed in glowing faces and an ardent desire to attempt the same work, will amply repay you for your efforts. Let it be said here that for the sake of brevity the term "animal" includes fowl, bird and fish.

Second. Direct teaching of the drawing of any animal form is positively necessary if a generally satisfactory result from all the members of the class is to be secured. The time has passed when the products of the talented few will stand for the work of the entire class. We must have as good average results in drawing as in arithmetic. If we cannot get these results, either we are doing some poor teaching or the subject is beyond the possibilities of the class. Everybody who has tried it knows that the attempt to have children draw the animal from a living specimen without preliminary study, results in an allopathic dose of failure. The problem is too large for the beginner to successfully grasp (Indeed the children will do as well as any class of teachers with the lesson presented in this manner). If there has been no teaching, why should we expect good results? A class of any age is not expected to know what it has not been taught!

Third. All artists in any line are copyists at first, otherwise all art would forever be at its beginning. But blind copying of anything, without method or understanding, is of almost no value. The most helpful teaching in any art is that which teaches by doing and not by an attempt to explain in another tongue what we desire to have done. Show a child how to do a thing and he will do it; tell him, and he will probably misunderstand or fail to grasp your entire meaning, even if couched in choicest English. Hail to the grade teacher who teaches her class how to draw by drawing, and not by talking about it!

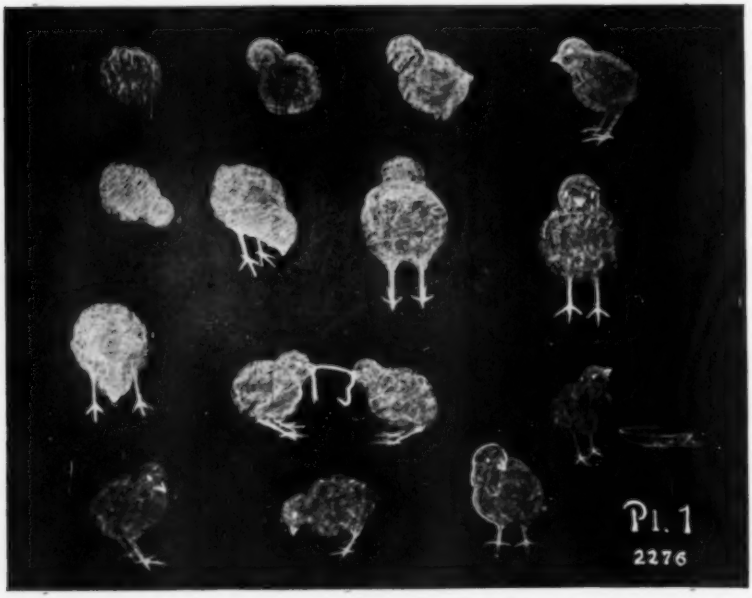
Fourth. There is a prevalent opinion that one who draws can draw anything. This is erroneous. Because an individual can draw a cat in most approved style it is no proof that he can draw a hippopotamus! He must learn to draw the latter as he learned to draw the cat. Of course, the more he draws the easier it will be for him to draw new forms, but each must be learned before it is known.

Summary. Any teacher can learn to draw the simple forms of animal life; direct teaching is necessary in drawing as in other studies; the best teaching of drawing is done by those who draw with and for the class; one can draw a thing only after he has learned to draw that particular thing.

Undoubtedly some animal forms are easier to draw than others. Perhaps the easiest is the chicken; then follow the rabbit, fish, rooster, hen, and duck, birds of characteristic pose or shape like the woodpecker or heron, and then the cat, elephant, giraffe and other animals having striking characteristics of form. Among the most difficult is the dog, which is often tried first because it is an easy model to bring into the schoolroom. In attempting the drawing of what we may call circus animals, the method is the same as with the chicken except that the drawings

must be not directly from the model, but memory drawings made the day after the circus.

Now for the first actual drawing lesson with teachers or pupils. Let us commence with the chicken. All drawing is



but an attempt to make lines or spots which will suggest or recall to the mind of the spectator the real object. Hence in this animal drawing the use of color is an important adjunct. With a short piece of yellow blackboard crayon draw a broad, nearly horizontal ellipse, almost a circle, plate 1. Add to this a small circle for the head. Suggest a peak for the tail, and the beginning of the legs under the body, back of the center. Now change color and use orange crayon to draw the short bill, the eye, and the legs and

feet. Note that the legs of all fowls and birds are apparently sprung backwards, ready to push the body forward at once. Almost always, beginners draw the legs vertical, like stilts! The feet are larger than you have imagined them to be unless you are a good observer, and there is a spur in back which acts as our heel on the ground, or as our thumb when taking hold of anything. Draw this chicken several times. Try it in the same position but facing the other way, always drawing the masses first. Keep in mind the story of the little boy who came home from school with a picture which he had drawn of a cow. He showed it to his mother who remarked, that the cow had no tail, whereupon he said, "The teacher told us to draw the mass and omit de tail!" Lastly, add the details.

We are now ready to draw the chicken in various positions. There is nothing new, only a rearrangement of the same elements. If we want the chicken to be pecking at something on the ground, we incline the body and place the head low down. The back or front view is begun with a circle for the body as well as for the head, and the drawing of the details of the head and feet make it face away from or toward us. Two chickens pulling at a worm always please the children and the energy of the action rests almost entirely in the position of the legs, which are decidedly inclined. A chicken drinking holds its head high for obvious reasons.

It must be evident that there is nothing difficult in the drawing of a chicken. Try these drawings several times and you will have mastered them. If you would complete your education in the drawing of chickens take paper and wax crayons and draw from live chickens. The method followed in teaching children is the same; first store the mind with the essential characteristics of the form by means of intelligent copying, the teacher and class working together. Follow this whenever possible by work

directly from the live form. In this way one is not overwhelmed at first by the many details of the subject, and the new element in drawing from life is merely that the animal itself suggests the problem instead of the drawing from which the copying was first done.

It is far better to keep at one thing until it has been mastered than to draw several objects indifferently. Later in this series will be given suggestions for devices which will sustain the interest of the class in repeated attempts at one animal, and the teaching of one animal each year is about all our time limitations will permit.

FRED H. DANIELS

Supervisor of Drawing, Springfield, Massachusetts

To hold the same views at forty as we held at twenty is to have been stupefied for a score of years.

ANNOTATED OUTLINES.

OCTOBER.

PLANT DRAWING AND COLOR.

THE sixth grade pupils in the University Elementary School, Chicago, are encouraged to express themselves in verse. A year or two ago one of them pictured Autumn thus:

The leaves are red and yellow,
The apples ripe and mellow;
The plants their seeds are scattering;
The nuts are downward pattering;
The robins south are flying,
And all the flowers are dying.

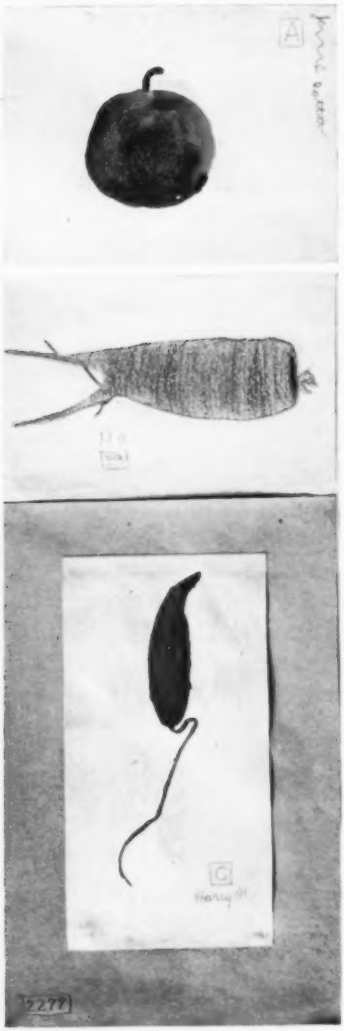
This pretty jingle expresses concisely the month's program: Faithful observation of nature for beauty of color, character of form, movements preparatory to winter and the spring sure to follow. The school exercises, following such observation will take the form of language work, oral and written, with appropriate illustrations; and the time devoted to drawing should be utilized in preparing such illustrations, and in recording and utilizing the beauties of the autumn coloring.

PRIMARY.

FIRST YEAR. Continue the teaching of the color names, red, orange, yellow, green, blue, violet. Make drawings of brilliantly colored fruits.

For suggestions on teaching color see the supplement to this number, and the Outline for September in the June number of the School Arts Book.

Have a variety of brilliantly colored fruits, apples, pears, quinces, tomatoes, etc., for the children to see. Discuss the color and shape of each. Mix water color to represent the general color of each (omitting minor variations)



and make a large bold brush drawing of each before the children. Discuss with the children the color, shape, placing on paper, and general appearance of the sheet. Make a drawing satisfactory to the children, allowing them to observe the method of work. Place the fruits in different parts of the room, with a sheet of drawing paper behind each to serve as a background, and have each pupil select one to draw. Draw it with the brush direct, and with full color, the first time. Illustration A is by Jennie Catto, Grade 1, Westerly, R. I. (H. '05)*. The apple was in red and the stem in brown. Jennie drew better than she wrote, and placed her apple better than she did her name. But she was only six. Have each pupil make a drawing of each fruit.

SECOND YEAR. Continue the teaching of the six standard colors. Make drawings from brilliantly colored fruits and vegetables.

For suggestions on teaching color see the Supplement to this number, and the Outline for September in the June number.

Have a variety of fruits and vegetables and proceed as specified in the previous grade. If the texture of a vegetable is rough and the color broken

*To save space this abbreviation will be used to stand for the sentence, "This drawing received Honorable Mention in the School Arts Contest, in 1905." 1, '05; 2, '05; 3, '05; 4, '05;—these mean respectively first, second, third, and fourth prizes that year.

into small areas perhaps the colored pencil will be a better medium to use. Try both. Let the children choose. The drawing at B was made by Harvey Côté, Grade 2, Bristol, Conn. (H. '05). The original is in colored crayon with lead pencil for darks. Lead each pupil, having chosen the vegetable he will draw, to determine for himself the shape of sheet which will best fit it. The teacher passing among the desks with scissors in hand can clip the sheets as the pupils suggest.

THIRD YEAR. Continue teaching tints and shades of color. Make drawings from autumn flowers or seed packs.

For suggestions on teaching color see the Supplement to this number and the Outline for September in the June number.

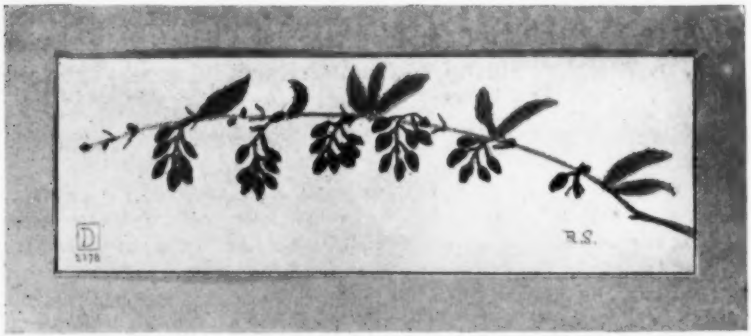
Have as many wild seed-packs as possible collected by the children. The term "seed-pack", long needed, denotes any fruit, berry, pod, capsule, or anything else in which nature stores seed. Some of them, a red pepper, for example, are very brilliantly colored; others such as a plantain head, are rather dull; but as a rule they show tints and shades of color. Let each pupil make a drawing (after having observed his teacher make several) from some seed-pack of interest to him. Have him mix and test a wash which shall give the characteristic color of the specimen when it dries, so that the seed pack may be drawn as a colored silhouette without retouching. The example shown at C is from a drawing in water color by Harry Mendelson, Grade III, Middletown. Conn., (H, '05). If the pupils do not judge well the proper size as well as shape of the sheet appropriate to a given specimen, let them trim their sheets after the drawing is made. Perhaps Harry allowed paper enough! But it is always better to be generous.

INTERMEDIATE.

The work from nature may well be cut short about the middle of October, in all grades above the third, to allow more time for constructive drawing and design, work appropriate to Thanksgiving and Christmas. The first exercises are of necessity to a degree preparatory, but they need not be known as such to the pupils. The work outlined will be grouped under two topics.

FOURTH YEAR. 1. Review Hues of color. Make a drawing from a spray with flowers or seed-packs, showing natural hues of color.

Have abundant illustrative material, both natural specimens and drawings. Discuss the hues of color in each of several sprays. Discover the



"dominant note" of color—the hue most characteristic of the whole (a barberry spray with leaves beginning to turn, orange-red; a milk-weed stalk yellow-green; a beet with its leaves, violet-red). Study to see how this is modified in hue in the various parts. Have each pupil make a drawing in color of some selected spray. Trim the sheet to secure a good arrangement,—paper of right size and shape, with drawing well placed. Mount this on a sheet of appropriate color. The drawing D, is by Rose Silvia, Grade 4, Fall River, Mass. (H, 05').

2. Cut from paper a set of geometric figures, and learn their elements and the relations between them.

The transition from the previous work to this need not be abrupt. Begin by making sections of fruits and stems. These sections are most interesting for the arrangement of their elements,—always according to a geometric plan based on the circle, the equilateral triangle, the square, etc. Make sketches of some of these plans. In making them see that the pupils become familiar with the use of such terms as, side, diameter, diagonal, angle, bisect, trisect, etc. Have the children see that in Nature the geometric figures are

never perfect, that they show slight variations in measurement and in straightness or regular curvature of line. Have each pupil make a set of "perfect" geometric figures, about 2 inches being the measure of the square, and the others the right size to look well with it. On one side of the piece write its name (or better print it), and on the reverse write the names of its elements—side, diameter, diagonal, angle, etc. Make an envelope of the right size to hold these.

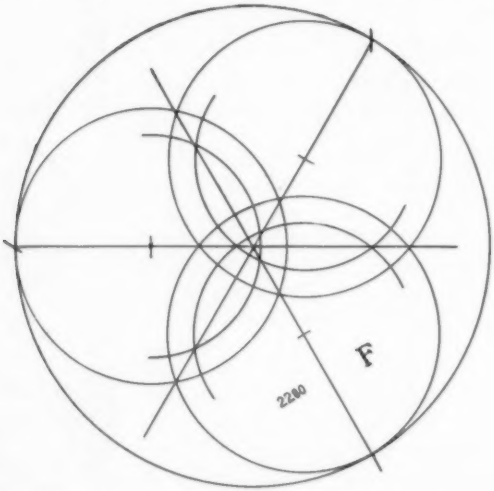
FIFTH YEAR. 1. Review complementary colors. Make a drawing from a spray with flowers or seed-packs showing complementary colors.

Search for illustrative material. The autumn leaves sometimes show the red-green complements, blended in places to produce hues of low intensity. The grape with withered leaves will often give the violet-yellow group, and the Clintonia and the Woodbine the blue and orange combinations. Study a selected specimen to see with how few pigments it may be well represented. Have each pupil make as truthful a drawing as possible from a selected spray. Trim the sheet to produce a pleasing arrangement, and mount it in such a way as to add to its beauty. The illustration E, is from a drawing by Gladys E. Cole, South Weymouth, Mass. (H, '05). The mount is of warm gray bogus paper, exactly right to harmonize with the colors of the woodbine.

2. Cut from paper of appropriate color, a fruit section based on the circle and its elements.

Search for circular sections among seed-packs of every kind. In sketching these freehand on the blackboard and on paper, the pupil will come to know such terms as circle, semi-circle, quadrant, diameter, radius, chord, and arc. Practise using compasses and then lay out accurately, by their use,

a selected fruit section. Draw this upon the construction lines in such a way that it may be cut out from the paper, all its parts in place, as in a slice of cucumber. Have each pupil make at least one, in paper of appropriate color. Mount it on paper almost gray, but of a hue leaning towards the complementary of the color of the fruit section. The fruit section here reproduced was cut from a drawing by Blanche Lawson, Grade 6, Braintree, Mass. The diagram F, shows the "practice with the circle" upon which it is based.



SIXTH YEAR. 1. Review scales of value. Make a drawing from a spray, with flowers or fruit if possible, showing two or more values of one color.

Almost any spray will show in its leaves, upper and under sides, and stem, the three values required; but it is well to have a variety, some with fruit and some without, that each pupil may be able to choose one suited to his powers. Place the sprays, after pruning them into drawable shape, in various parts of the room, pinned against a white ground, or suspended in front of one, or placed in a bottle against such a background. Plan thoughtfully the three tones of color. It is well sometimes to mix and test all three before beginning. Have each pupil make a careful pencil drawing from one of the sprays, and

then tint it with three tones of one appropriate color. The illustration G is from a drawing in ink by Joseph Poole, Grade 6, Dover, Mass., (H, '05), from a spray of wild cherry. It shows how effective a sheet may be made from a commonplace subject. In mounting the drawing think of the value of the mount as well as its hue. It ought to fall in with the scale of values exhibited in the drawing.

2. **Cut from paper of appropriate color, a hexagonal or octagonal rosette based upon a fruit section.**

Search for hexagonal and octagonal (or pentagonal) sections. If not many can be found adapt any section to the hexagonal or octagonal plan. The preparatory sketching upon the blackboard and practice paper will afford opportunity for the learning of these geometric figures and the names of their elements. Practise using the compasses, and then lay out accurately the geometric plan for the rosette. Great liberties may be taken with the elements of the section, and the whole may be enclosed within a circle (as in the previous grade) if desired. The drawing may be tinted instead of being drawn on tinted paper and cut out. If it is cut out it should be mounted on a background of an appropriate color.

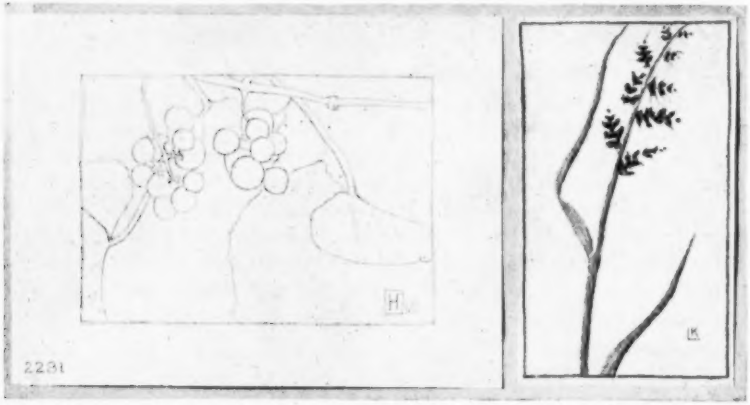
GRAMMAR.

SEVENTH YEAR. 1. **Review scales of intensity. Make a drawing from a spray with flowers or fruit, and color it with tones of low intensity.**

Have each pupil first make a careful study in pencil from some selected spray. That shown at H will indicate the aim. The cut is from a drawing by Arthur T. Knowles, Middletown, Conn., (4, '05). Perhaps limited time will not allow the making of a second drawing. Transfer this to a sheet of gray paper. The gray will not be exactly neutral, hence it may be considered as a tone of very low intensity. Decide to what scale it belongs, and select a tone similar, or complementary, of an intensity not quite as low, and color the drawing. Outline the spray in black. If color cannot be had render the spray in two tones of gray with the pencil, like the drawing of grass by Lee Kellogg, Marshalltown, Ia. (H. '05).

2. **Make a mechanical drawing involving the use of the board and T square.**

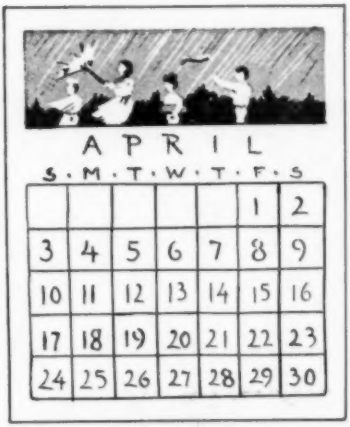
The work in constructive drawing and design which will occupy the pupils' attention from now until after New Year's, should begin with practical problems, such as the laying out of a blank for the daily school program, the preparation of a blank bill head, the making of a weather chart, or a calendar. These all emphasize the value of accuracy, and of light and dark lines. If a



mechanical drawing kit complete can not be had, the work can be done with the ruler and sharp hard pencil only; but the pupils should learn how to use the time-saving and error lessening drawing kit. The method, after showing how to hold and use the tools, is simply to have each pupil copy with scrupulous accuracy a bill head, chart, or calendar, which may be utilized in other school activities. The illustration shows four different plans for a school calendar worked out by children under the direction of Mr. Frederick Whitney of Salem, Mass. In these exercises the ornament need not be considered; simply the mechanical laying-out of the calendar.

EIGHTH YEAR. 1. Review harmonies of similar colors. Make a drawing from a flower or fruit spray or from a tree in a monochromatic or analogous scheme of coloring.

Have each pupil draw from a specimen first, in pencil; when the drawing is satisfactory and well arranged within its enclosing form, plan the scheme of color carefully; transfer or trace the drawing, and color it. The first of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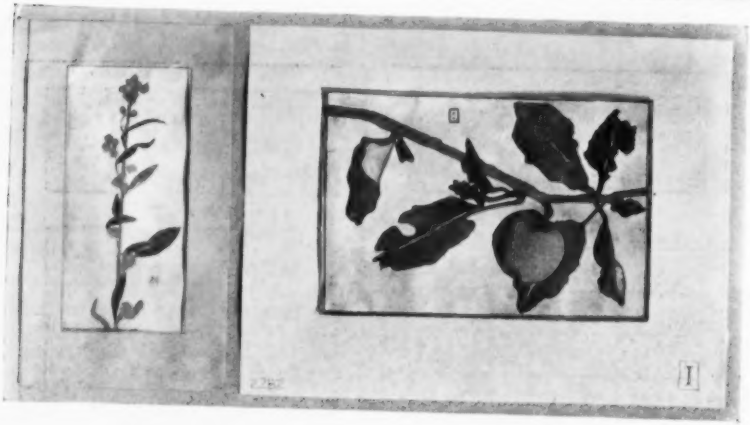
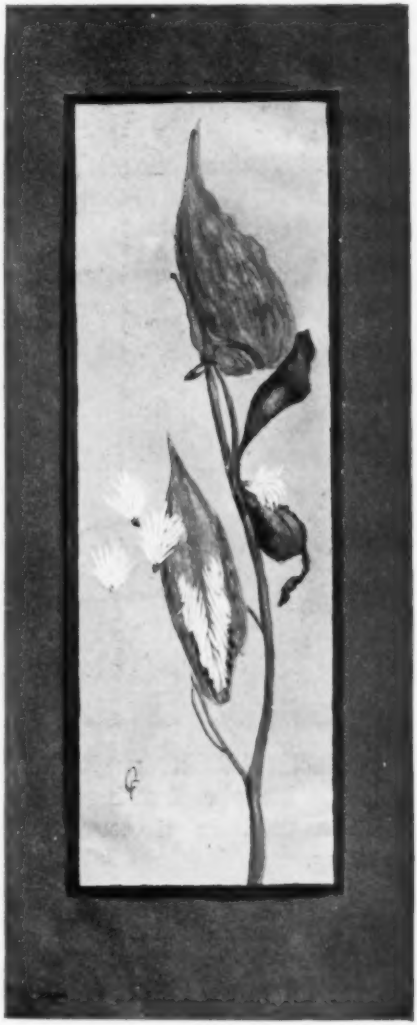

I

J

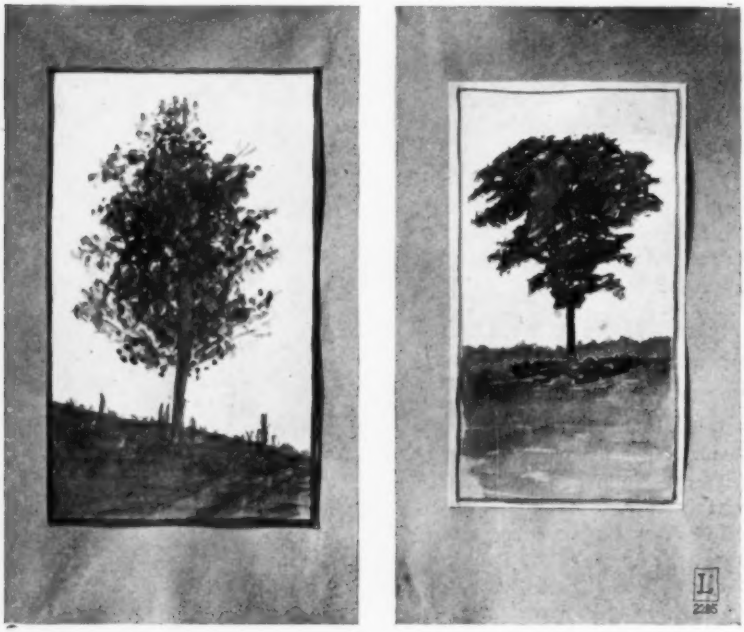
the illustrations, I, was drawn by Albert Nole, Southbridge, Mass., (2, '05), and is especially to be commended for its placing and for the harmony of its lines. It seems almost alive and out of doors. The apple comes from Augusta, Maine. It was drawn by Gertrude Heath (2, '05). Both these are analogous harmonies. The backgrounds are green-yellow L½I; the darks, green D½I; the middle tones, yellow-green M, in the pods and leaves ½I, in the apple full intensity.



2. Make a mechanical drawing involving the use of geometric problems.

Avoid the abstract and unrelated. Have this problem really a group of problems related to the mathematics. Work out accurately with instruments a set of goemetric figures which shall have the same apparent area. Cut these forms from stiff paper. Make a pocket case or envelope for them, of such size, shape, and design as seems best. Illustration J is from such a set, in such a case, made by Eva Myrick, Westerly, R. I., (4, '05). Eva was in the fifth grade. The pentagon and the hexagon have been added to her set, and her figures have been copied in different colors of gray that the whole might reproduce clearly.

Eva cut her's freehand. In the eighth grade they should be made with the utmost precision. Each pupil should design a monogram to be added where the J is. The case may be further ornamented if desired.



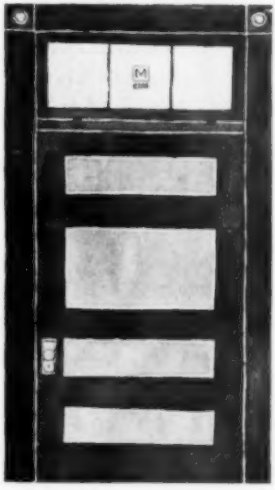
NINTH YEAR. 1. Review harmonies of complementary colors. Make a drawing from a flower or fruit spray or from a tree, in a complementary or complex scheme of coloring.

The illustration, K, comes from Springfield, Mass. It was made by Constance Fowler, of the highest grammar grade. In spacing, in drawing, in coloring, and in mounting it represents as good work as we can ever hope to get from grammar children. The color scheme is in orange, green, and violet, very low intensity. The violet appears in the background, the green

in the pods and the orange in the seeds, stalks and foliage. The mount is a dark dull orange, O, D$\frac{1}{4}$I.

The illustrations L, show the working out of the same problem with trees. That at the left is by E. B. W., Grade 9. Burr School, Newton, Mass , a maple in autumn coloring—red modified with green. That at the right is by a pupil in the entering class of the Salem Normal School, an elm in yellow-green modified by red-violet. Of course it is beyond anything a ninth grade pupil can be expected to do, but it shows clearly what he is to aim at.

2. Make a mechanical drawing involving drawing to scale.



Suppose the window sash or the door had been destroyed by some accident and a new one must be made to match the others. Ninth grade pupils should not be expected to make a complete working drawing of such a window or door, perhaps, but they can draw the general appearance of it, full front view, to scale. The door itself, the door with its surrounding moldings, with its transom and moldings, with few details or many, may be attempted, according to the ability of the class. Have each pupil make a freehand sketch first, and mark upon it the actual dimensions. Sketch the lines in a logical order: 1, the oblong representing the entire door; 2, the oblongs representing the limiting lines of the panels; 3, the oblongs representing the inner edges of the moldings within the panels; etc. When the sketches with their dimensions are complete, begin the drawings to scale. The drawings may be finished in line. As a reward of merit the most successful may be tinted, after the manner of M, made by Francis Welsh, Chicopee, Mass., only in a simpler way—a single delicate wash of appropriate tint over the entire surface of the door as drawn. The wash may be varied slightly for the panels or moldings if desired.

OUTLINES FOR RURAL SCHOOLS.

By WALTER SARGENT
State Supervisor of Drawing for Massachusetts

OCTOBER.

PLANT DRAWING AND COLOR.

DIVISION I. First four years in school.

A. Plant Drawing.

Make simple drawings of common fall flowers, leaves or seeds, with colored pencils or crayons.

Cut the drawing paper to a size and shape that harmonize with the specimen to be drawn. For example if the subject of the lesson is a slender plant like the fall dandelion or a grass, a narrow piece of paper about 3 x 9 inches will be much better than a whole sheet. Paper of appropriate shape is a direct help to good drawing.

Each child should have two sheets. On one he should arrange the specimen so it looks best, and draw on the other placed beside the first. It is difficult for a small child to draw from a specimen lying loose on the broad area of the desk top or standing upright against a confused back-ground. Fall dandelions, buttercups, grasses, grains and sedges are excellent specimens.

B. Color.

Name and match the spectrum colors, red, orange, yellow, green, blue and violet.

Place samples of the six colors in full view of the children and have them collect leaves and flowers which match these colors. Let the children who were in this division last year see if they can find leaves and flowers which are half way between red and orange, orange and yellow, yellow and green, etc. Have the children trace around colored leaves and then fill in the outline with the colors of the leaf.

C. Illustrative sketching.

Have children draw an October harvesting scene. If possible select some field in sight from the schoolroom window or from the road to school.

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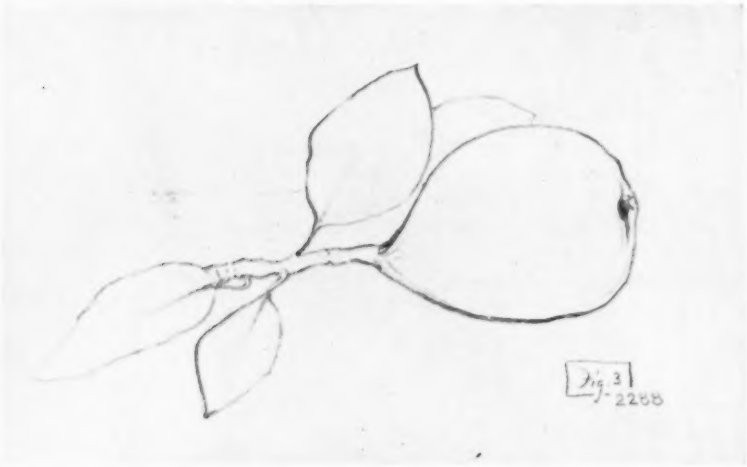
Save these sketches to compare with a drawing of the same field to be made in midwinter and in spring.

Use drawing in connection with other school work at the board as well as in the seats that it may become a matter of course to draw when occasion arises.

DIVISION II. Fifth to ninth years in school.

A. Drawing of plants and fruits.



1. With brush and ink draw some seeded grass or grain such as oats. In each lesson with the brush there should first be practice with the strokes necessary to represent the specimen. Let the children make several practice sketches where the strokes suggest the growth of the specimen, and complete the best one. See Figs. 1 and 2. This free yet careful practice work is an important phase of nature drawing with the brush. If drawing paper is not supplied in sufficient quantity the cheap paper used for arithmetic work will serve the purpose. More accurate and skilful work should be expected from the older pupils than from those just entering this division.

2. In a similar manner draw some plant or spray with seeds, such as the wild primrose or yellow dock. Draw these in subsequent lessons, using color.

3. Draw with lead pencil, sprays with fruit such as apple and pear, and grape. See Fig. 3. Try to make the fruit appear as round and solid as the specimen. Show that the leaf and fruit stems grow firmly on the twig.

B. Color. Color values. That is, lighter and darker tones of the same color.

Paint a spot of pure red as bright as it can be made. Out of this cut a circle or square about an inch and a half across. Paint other spots of red darkened with black, that is, lower values of red, and select the one nearest half way between red and black. Make other spots of red of different degrees of lightness, that is, higher values of red by thinning the color with water. Select the one that is nearest half way between red and white. From these too, cut circles or squares the same size as the pure red sample, and arrange them so as to make a scale of three values of red, (see Fig. 4). Make similar scales of three values of orange, yellow, green, blue and violet. Find leaves and flowers which show different values of the same color.

C. General use of drawing.

Use drawing wherever it will help in explaining and illustrating other school work. It is only by using drawing as a common daily means of expression and description that the children will gain practical skill.

HELPFUL REFERENCE MATERIAL.

FOR OCTOBER WORK.

Autumn Plant Drawing.

Walter Sargent, Book, September 1902, p. 9. Fiske, Book, September 1905, p. 9. Bailey, Book, September 1905, p. 20. Plant Form and Design by Midgly and Lilley. Plant Form, Clark.

Color Harmonies.

Bailey, Printing Art, July 1906. The most specific and comprehensive statement yet given; with references to illustrations in Printing Art. Composition in Fine Art, Kettelle, Chap. VI.

Color, Methods of Teaching the Facts.

Book, October 1901, p. 6, and November 1901, p. 6. Book, March 1902, p. 30. Kettelle, Book, April 1904, p. 339. Parsons, Book, November 1904, p. 119.

Color Nomenclature.

Bailey, Book, April 1904, p. 378.

Decorative Arrangement.

Berry, Book, October 1903, p. 41. Bailey, Book, October 1905, p. 90. Prang Text Book 7, p. 28, The Principles of Design, Batchelder, Chap. XIII.

Drawing from Sprays.

Bailey, Book, September 1905, p. 20. Prang Text Book, 5, p. 22, and 6, p. 22.

Drawing in Primary Grades.

Prang Text Books, Vol. 1, 2, 3.

Drawing to Scale.

Bailey, Book, November 1903, p. 89.

Fruit Sections.

Fruit Sprays, Help in indentifying, How to know Wild Fruits, Peterson, MacMillan Co.

Geometric Problems.

Mechanical Drawing, Cross, p. 12. Thompson, p. 4.

Mechanical Drawing Kit and Its Use.

W. J. Edwards, Book, December 1902, p. 114, March 1903, p. 205.
Bailey, Book, November 1903, p. 83.
Prang Textbook 7, p. 65.
Mechanical Drawing, Cross, p. 1.

Monograms.

Book, February 1902.

Rosettes Based on Fruit Sections.

Gate Beautiful, Stimson, p. 127, etc.

An aspiration is a joy forever.

THE HOME WORKSHOP.

To the Boys and Girls Everywhere:

WHEN I was a boy I had a corner in an unfinished room lighted by a skylight, and my brother Fred had another corner. We just loved to tinker in our "shops." In those days we had to make about all our playthings (I will tell you sometime how we made pistols to fire paper caps) and that, as I look back to my boyhood, seems to have been about the greatest good fortune that befell us—except living in the country. We fitted up our shops ourselves. Our first tools were Father's. He used to lend them to us "for good." How he growled because they were always dull or broken when he wanted to use them! But he never took them away, and occasionally he brought us a new one, always just the one we needed most. By selling to the blacksmith every horseshoe we found, and every bit of scrap iron, by selling to the junk man all the rubbers and paper we could collect, by weeding gardens and stowing hay and driving cows for the neighbors, we managed to get pennies enough to keep us in tacks and wire, screws and sandpaper, glass, acids, screw-eyes, rubber-bands, etc., and by begging cigar boxes from the store keepers, and "blue-edged boards" from the shoe factories, and by keeping close watch upon the carpenters in the village, we managed to keep up our stock of nails, shingles, and thin wood.

I can tell you, therefore, just how to have a workshop of your own, no matter how little your have to begin with. First, find a corner somewhere in the house, or in the barn, or in a shed, that you can call your own. If it can be warmed in winter so much the better. If it is unfinished, better yet, for you can drive nails in anywhere, and the studding helps in putting up shelves. Next, find a stout packing case, or dry-goods box, the right size for your bench, A. If it isn't the right size build it over. Find

another box suitable for a stool, B. This may be used without change, or a cushion made of rags and a piece of overall cloth may be tacked onto the top. If the other end of the box be moved in and the sides sawed out as indicated in the sketch, the stool will stand better; and inside it you can store raffia and strings or any other light, useful material, of course nailing slats or a board across the lower part of the front to keep it in. Now find a board about nine inches wide, saw off a triangular piece from one end, lay this piece reversed upon the board and mark across for another piece just like it. Saw this off and your have two brackets for a shelf, E. Nail these to the studding and put a shelf upon them. A long shallow box, one end resting on the shelf and the other nailed to the wall securely will make a good bookcase, C. As your tools and materials increase you will fit shelves in between the studding, F, and nail up boards, D, with straps upon them for the holding of screw drivers, brad awls, bits, etc. Small stock may be stored away inside the bench, partitions and shelves being put in wherever they will not be in the way. If your corner is a finished corner in a hired house

the whole workshop can be built up of boxes placed one upon another, securely fastened together. The most popular grocer in town will give you some boxes, and you can pick up nails around any house in process of construction. Of course if you have more money you can buy a work-bench, and a book-case, and everything—and forfeit all the fun.

Start your workshop, anyhow, and move into it your tools, your books, your "specimens"—your stamps, soils, insects, water marks, whatever you have been collecting, and begin to live your own life in your own way. How you will enjoy it! and how you will get on! I used to have a cracked preserve jar, G, where I kept every odd growth I discovered, blasted golden-rod stalks, sprays of oak apples, sweet-briar galls, poppy heads, and what not. Everybody was amused with my bouquet, but I loved it because each thing in it was famous for something.

I hope the girls will not think I have forgotten them, for I have not. Some girls like just such a workshop. Others want something different—a place for sewing and embroidery, a place with an oil lamp, or a chafing dish, or a little gas stove, where they can experiment in cooking. Whatever you want, make up your mind to have it, and begin to work for it at once.

This new department in the School Arts Book is especially for those who have workshops of their own. Mrs. Brown, who made the Dandy Cook Book, Mr. Sanford, who made the pretty bird houses, Professor Hammel, who begins in this number to help you with experiments worth trying, and I myself, and no doubt many others, will contribute to this department illustrated directions for making things which it will be fun to make. And bye and bye some of you will be writing about what you have done. By the way, do you belong to the School Arts Guild?

Ask your teacher why not. Every member of the Guild ought to have a workshop, and every boy and girl with a workshop ought to be a member of the Guild. That School Arts Kit would be a good starter in the line of tools.

THE EDITOR.

SOME USEFUL EXPERIMENTS.

I.

Boys and girls like to know about the real world, and especially to find out about it themselves. Anybody can begin to learn about it at home making use of such materials as may be at hand or can be easily procured. Let us begin. If anybody gets into trouble he can write to Greensborough and ask for help.

Before the first actual experiment it is necessary to know how to cut and bend glass tubing, how to bore holes in corks, and how to make an alcohol lamp.

THE PRINCIPAL TOOLS USED IN THE CONSTRUCTION OF THE APPARATUS ARE:

1. A small triangular or three-cornered file.
2. A rat-tail or round file the greatest diameter of which is a little less than the outside diameter of the glass tubing used.
3. Soft, flint-glass tubing with good thick walls and an outside diameter of one fourth of an inch.

DIRECTIONS FOR CUTTING GLASS TUBING.

Place upon a flat surface, glass tubing A B (Figure 1). Press the sharp edge of the triangular file upon the place to be cut, drawing it once or twice across the tubing. Upon removing the file a slight scratch C (Figure 2) will be noticed. Directly opposite C at X (Figure 3) place the thumbs, grasping the tubing with the fingers at points D and E (Figure 3). Let the pressure at X be from the body, and at D and E towards the body. (See illustration 4).

DIRECTIONS FOR BORING HOLES IN CORKS.

Push the sharp point of the rat tail file into the cork at the place where the hole is to be bored. Then insert the round narrow end of the file and

turn it towards the right until it has passed through the cork, pushing out all of the cork borings. Soak the cork in warm water to soften it before fitting the glass tubing.

CONSTRUCTION OF ALCOHOL LAMP.

Bore a hole through the centre of cork G; through this hole put glass tubing (H); thread the glass tubing with the candle wicking or soft wrapping cord (J); fill the bottle 1-3 full of alcohol (wood alcohol may be used). Moisten the outer end of the lamp wicking in alcohol. Insert the cork in the mouth of the bottle and the lamp is ready to light (Figure 5).

The flame, it will be seen (Figure 6), is made up of three parts or zones.

K. Light zone, or zone of complete combustion.

L. Zone of incomplete combustion.

M. Centre of unconsumed gas.

A little above the zone L, at Y Z of the flame, is the hottest part of the flame. Always heat the tubing gradually, first making sure that it is dry. When the tubing is placed in the hottest part of the flame, the flame burns with a yellow light due to the sodium in the glass.

EXERCISES IN HEATING AND BENDING GLASS TUBING.

Materials necessary for following exercises. Glass tubing, 3 inches to 5 inches in length.

EXERCISE I. To round the sharp edges of glass tubing. Hold the end to be rounded in an oblique position in the flame at Y Z while slowly turning the tubing with the fingers.

EXERCISE II. To make a spray or jet end. Follow directions for exercise I until the end is nearly closed.

EXERCISE III. To make a closed end. Follow directions for exercise II until the end is closed.

In bending tubing observe carefully the following directions.

A. For narrow bend, use ordinary size flame of alcohol lamp.

B. For broad bend, use a wide flame by spreading the wicking.

C. Hold the tubing directly above the blue flame Y Z while heating it, and turn it until it begins to bend, moving it from left to right through the flame.

D. Do not bend the tubing too rapidly.

NOTE. The ordinary gas jet answers admirably for bending tubing.

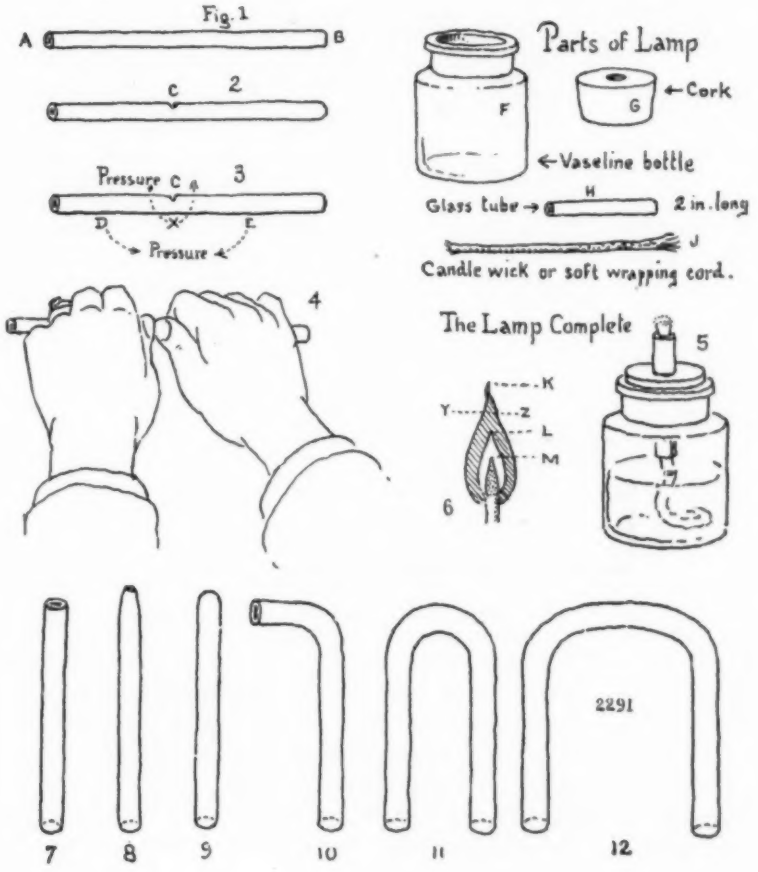


Fig. 1
A
B
C
2
Pressure
C
3
D
X
E
Pressure
4
Parts of Lamp
F
G
←Cork
←Vaseline bottle
Glass tube →
H
2 in. long
J
Candle wick or soft wrapping cord.
The Lamp Complete
5
K
Y
Z
L
M
6
7
8
9
10
11
12
2291

The experiments with glass tubing are illustrated in the plate as follows:

7, rounded end	9, closed end	11, narrow bend
8, spray end	10, right angle bend	12, broad bend.

WILLIAM C. A. HAMMEL
Greensboro, North Carolina

If a saying is hard to understand it is because we are thinking of something else.

EDITORIAL.

HERE beginneth the sixth volume of the School Arts Book. The five completed volumes stand before me as I write. The first is three-quarters of an inch thick, the fifth is two inches thick, the three between fill in the scale of rhythmic measures, as they ought. I hope the sixth volume will be no thicker, but I hope it will be richer. After the body reaches its proper size, future growth should be within. Lionardo da Vinci's cap was no larger when he was sixty than when he was twenty-six, but it covered the richest treasure house of wisdom in all Europe.

¶Looking backward through the five volumes one can now see that "that acquiescence was vain, that rage right i' the main, and that by striving we have made head, gained ground upon the whole." We will therefore be gone once more on this adventure, fearless and unperplexed; for we are allied to that which doth provide, and we have been assured by many that our work has not been in vain. We must admit that our joys have been three-parts pain; but we can honestly say with the good Rabbi Ben Ezra's heart

"How good to live and learn!"

¶We will begin the new school year with what I call "devotional reading," the kind of reading that turns the eye inward, and focuses it upon one's own ideals, theories, habits, whims. Such introspection is not always pleasant, but it is often "good for what ails you," as the old folks used to say every spring when they took their annual dose of "spring medicine." Our devotional reading this year is furnished by John Cotton Dana, one of the wholesome men of the earth. It is a print of his address at Brooklyn last spring before that notable gathering of the members of the Eastern Association of teachers of Art and Manual

Training,—the address everybody enjoyed, and the artist J. W. Alexander praised so highly. Mr. Dana has the artist's intuition himself. He knows that public speaking is like drawing in black and white for reproduction. To produce a certain effect one must load his lights and accent his darks because in half-tone reproduction everything tends to gray. He has therefore stated his thought with startling brilliance, that when it is reproduced in the gray matter of your brain it may still "carry."

The School Arts Book will aim this year to be of greater service to the grade teacher and to children in the home. To this end several new features have been introduced the most novel being the Home Workshop. This department will, we trust, be of special help to teachers also.* In every schoolroom there should be a work bench, at least, where pupils can find any tool or any sort of material needed for any kind of concrete problem that may arise. "Woe to thee thou torrent of Use and Wont! How long wilt thou not be dried up?" When shall we see that the model for the schoolroom is not the church where well dressed folk sit up straight in rows and refrain from whispering, but the workshop where every man is busy with his proper task? The Home Workshop may be read by teachers as the School Workshop. They will find therein problems which a "providential" conservatism may be wise in excluding, for the present, from our sacred "courses of study."

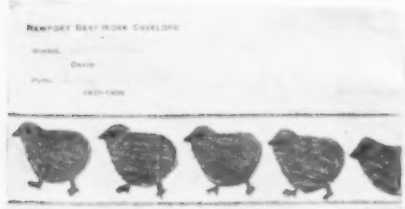
*Professor Hammel says in reference to his series of Experiments:

"The Manual Arts are most educational in their practical application. Their correlation with other studies in the school room not only facilitates the teaching of these branches, enriches the child's experience and stimulates and directs his constructive ability, but dispels the still too prevalent idea that manual training is a thing apart. This series of articles applies Manual Arts to the teaching of Physics. The chief drawback to the teaching of laboratory physics in the lower grades, in the great majority of schools, has been the supposed need of expensive manufactured apparatus. It is one purpose of these articles to obviate that difficulty by showing how at very small cost the pupil may construct simple but efficient apparatus for experiments illustrating the important laws in Physics."

¶The series of articles by Mr. Daniels, formerly editor of the School Arts Book, and now supervisor of drawing, Springfield, Mass., beginning in this number, promises to be of unusual helpfulness because of the simple directness of the method employed. The other blackboard drawing ought to prove its worth as well. The teacher who doesn't draw in these days is the teacher who doesn't draw annually better work from children and better pay from the public funds.

¶Let us endeavor to find in the every-day affairs of school life the opportunities the children need for putting into practice our fine art theories. Envelopes for School Work offer an opportunity, as Miss Darling shows in her concise article. The city of Newport, R. I., furnishes a "Best-Work Envelope" for each pupil, with an appropriate label printed upon one corner. These envelopes are made of gray "library manila," and are lettered and decorated in various ways according to grade. Four typical examples, kindly furnished by Miss A. E. Barber, are reproduced herewith.

¶But why is it not possible to have envelopes for the lower grade pupils made by pupils in an upper grade where practice is needed in measuring, ruling, cutting and pasting. Turn the room into a factory. Let those in the back row set off the required measures on the large sheets; those in the second row rule certain lines; those in the third certain others: let the fourth row make the large cuts; those in the fifth, the small; let those in the sixth fold the flat into shape; and those in the seventh paste it. By changing seats each pupil might have a try at each kind of work, and those who need a certain kind could be kept at it. The passing of the work from row to row and the regular dropping out of the finished product in front, would be thoroughly enjoyed by all. The work envelopes could then be distributed to the other



DRAWING

BEST WORK

grades, and lettered and decorated as occasion requires. In the upper grades the making of a label to be pasted upon the envelope, is a more exacting problem than that of drawing a large design on the face of the envelope.

¶ One of these days we shall be making report-card envelopes the same way, and designing and cutting stamps for them, and printing them on the school printing press. In fact many of the "school supplies" will be made in the school building by the pupils, the raw material only being furnished by the town. By that means the town will save money, the pupils will be given genuine vital problems, and produce tangible results in which they will take just pride, and "school papers" will not be the work of professional printers.

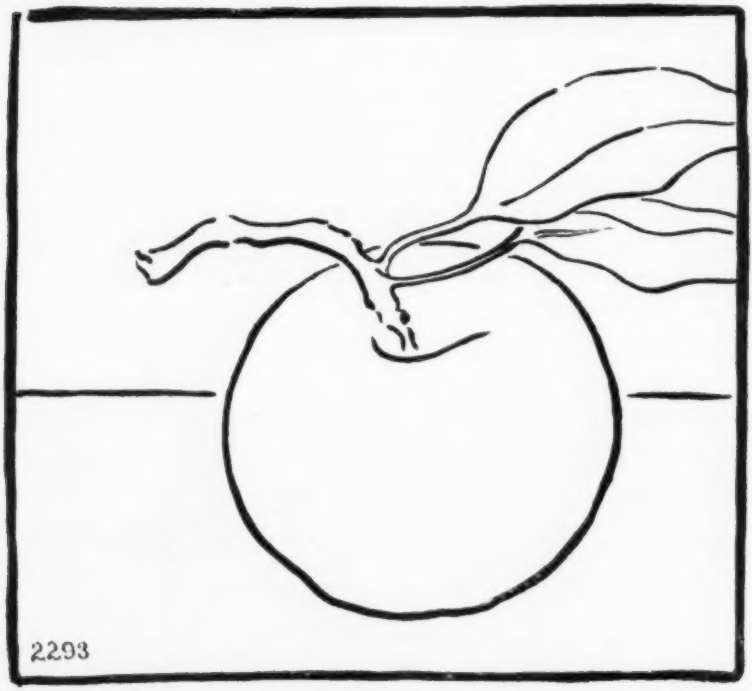
¶ Let us not be too conservative in our interpretation of the phrase "Fall flowers and fruits." If we drew goldenrod and apples last year, let us try something else this year. The drawings submitted in last September's Contest included the following among those receiving prizes:

Thistle	Geranium	Woodbine	Milkweed
Zinnia	Wild cucumber	Viburnum	Grape
Mallow	Bitter-sweet	Mountain ash	Tomato
Verbena	Sumach	Wild rose	Apple
Marigold	Bachelor's button	Partridge berry	Pear
Fern	Sweet pea	Cranberry	Beet
Golden-rod	Aster	Hazel nut	Turnip
Wild cherry	Checkerberry	Wild pea	Carrot
Sunflower	Barberry	Bean	Squash

There are others!

Then, if your pupils have always drawn in one medium let them try another. Here, for example, is a good outline drawing made with the brush point. If they have always drawn from

the object only, drawn what has been placed before them, let them use memory and imagination as Harry Cook of Southbridge did when he drew this pear.



¶For holding sprays in position for drawing perhaps there is nothing better than the device designed and made by Miss Mercy W. Sanborn, of Bristol, Conn. It is very simple, a flat board a quarter of an inch thick, two cleats and a springy piece of metal. The manual training boys can easily make them in quantities. The spring is held in place by one screw only so that it may be set at any angle above the base, like the hand of a clock. A

sheet of tinted paper behind the specimen will give a tinted background.

¶Blackboard calendars seem to have come to stay. Teachers like to draw them, children like to see them and like to copy them. However elaborate the design, do let us remember, first, that text and ornament must not be snarled up together; and second, that the whole must be well spaced. From the point of view of the Olympian, the ornament should be flat and severely decorative; but from that of the child it should be something recognizable as appropriate to the month, such, for example, as that on page 39. The aster or the fall dandelion is quite as appropriate to the month, and therefore suggestions for the blackboard drawing of all these are here given: 1 shows lines of growth in typical sprays of golden-rod, the arrow in this as in all other cases, suggesting the direction the hand should take in making the stroke; (These are drawn with the end of the crayon;) 2 shows typical leaf strokes made by using the side of the crayon, twisting the crayon slightly to vary the width of the

FALL FLOWERS
Golden-rod
Aster

SEPTEMBER
S M T W T F S
1
2 3 4 5 6 7 8
9 10 11 12 13 14 15
16 17 18 19 20 21 22
23 24 25 26 27 28 29
30

mark; 3 shows how the "flowers" may be drawn by using the side of the crayon and twisting the hand; 4 shows the light line of growth with leaves in place; 5 shows the flowers added, and the stems drawn of the proper thickness;* 6 shows the growth of aster stems; 7, how to think of an aster

flower when drawing it; 8, how to draw asters; 9 shows the stroke for one lobe of a fall dandelion, and a leaf built up of such lobe strokes, beginning with the lowest; 10 shows a typical fall dandelion. Having learned to draw the flower, its use in the September calendar is comparatively easy.

¶ But the ambitious teacher may prefer to use the human figure. Suggestions for appropriate figures are given in the frontispiece. This illustrates also the effective use of color, and indicates what variety may be obtained with black, white, and one color, in this case, red.

*It shows also an effective arrangement in the form of a bouquet for the teacher's desk, or the "Shrine of Beauty."

¶ Speaking of color, do consider this letter and its accompanying illustration.

Dear Mr. Bailey:—Under separate cover please find a little booklet, "Three Rainbow Stories"—The text, you will recognize, for I asked our printer here at the college to copy it for me from the "School Arts Book." Last term I taught a class of Junior Domestic Science girls in "Color and Design." I could think of nothing nicer for their final work than to plan a cover title page, initials and tail pieces to these little stories. So each girl was given a cover, blank page, and the three stories. As our time was rather limited I did not ask any one girl to make an extra book but distributed the parts to three or four, so "Mr. Bailey's book" as they called it, is made by three or four. They took great interest in doing it.

I cannot close without saying how indispensable to my work, is the little School Arts Book. I use it constantly and it is in the hands of my students as well. I am glad of another opportunity to thank you for the many suggestions and the encouragement it gives me. Very sincerely,

Ella Weeks.

¶ And here is another bit of correspondence in the form of a story. It is an admirable example of adaptation. The author is Miss Helen Boyd, Supervisor of Drawing, Cripple Creek, Colo.

A WONDERFUL MINE

Many years ago, a man went out into the mountains to find a gold mine. On coming to a favorable looking place, he took off his coat and hat and began digging. With crude mining apparatus he timbered the shaft as he went. Hope was high; he expected to find a wonderful mine. Day after day went by and still he found nothing but worthless rock; but he was not discouraged. As he looked down into that deep dark hole he would say, "How happy I shall be when I see shining gold ore come up out of my mine."

One fine morning when the sun was shining unusually bright, he found something new in the bucket; it was—red color. He did not know of anything that he could do with that beautiful stuff so he sent it out on the track and dumped it with the rocks. Down, down went the bucket again! This time it came up full of something yellow. It was not gold. The man was puzzled but he decided to dump it out near the red. Then something very curious

happened: the yellow rolled down against the red and a new color was formed.* The man seemed very much surprised and pleased. He forgot all about the gold that he had been looking for and all the rest of the day he spent in making orange color.

The next morning, he went to the mine again to see what else he could find, and this time the bucket came up filled with something blue. He dumped that beside the yellow and as soon as the two colors touched, a beautiful green could be seen. Then he began to wonder what would happen if he were to mix some of the blue with red; he tried it and discovered a violet.

The man decided to take a sample of each one of the colors to the nearest city to show them what he had found. So he hired a wagon and put them in but he forgot to put partitions between them. The road was a very rough one, and as he jogged along, the colors were jumbled together. When he reached the city, he had a load of nothing but gray!

¶ Begin to plan for the Thanksgiving and Christmas work. See that you have the proper Kit. Order the Thanksgiving Packet and the Christmas Packet. They are both full of suggestions for beautiful constructive design, delightful to children.

¶ Push "Free Art" whenever you have an opportunity. Join the League. Write to Mr. Halker Abbott, 50 State Street, Boston, for information. Our government duty on works of art must be removed.

*Make small red and yellow piles of color on the board with colored chalks; show how the orange came. Add other colors in order, as the story proceeds.

The children may illustrate the story on wet paper by making the three primary piles of colors and joining them while wet to get the secondary colors or they may make rainbows in a similar manner.

THE ARTS LIBRARY

BOOK REVIEWS

Report of the Commission on Industrial and Technical Education. Published by the State of Massachusetts. 196 pp. 6 x 9.

As a study of industrial conditions in relation to educational problems this document is, without doubt, the most valuable ever published in the United States. To the aspiring teacher it is a veritable granary of seed thought. To one who has to wage war with a busy and uninformed public it is a veritable magazine of educational amunition. Parents ought to know that if their boy leaves school at fourteen he is likely to be earning but $10 per week when of age, whereas if he remains in school until eighteen and has technical training, he is likely to be earning nearly twice as much per week at twenty-one. The Report may be obtained (until the edition is exhausted) by applying to Hon. George H. Martin, State House, Boston.

Blackboard Sketching. Frederick Whitney. Milton Bradley Co. 70 pp. 7 x 9. 60 cents.

Teachers who visit the Salem Normal School are as delighted as the children themselves with the effective blackboard drawing always to be seen in the practice schools. It is so perfectly illustrative of the lessons in reading, history, geography, nature study, and so cleverly done, that it leads everybody to break the tenth commandment. Of course there is but one Frederick Whitney; but every determined person can learn something of his method, and by practice acquire a skill that will astonish children and "the average person" anywhere. This book gives all that a book can give in the way of directions, suggestions and illustrations. The twenty-nine full page plates, directly from blackboard drawings, cover the entire range of elementary school subjects, and present "chalk modeling" or better "chalk painting" at its best.

Architectural Drawing Plates. Frank E. Mathewson. The Taylor-Holden Co. Springfield, Mass. 75 cents.

The first folio in this series gave the details of construction in wood; this one deals with "Brick Work and Masonry." It contains ten plates 9 x 11,

making clear the meaning of Bond in brickwork, showing the construction of Foundations and Walls, of the various Arches in brick and stone, and of Cornices, and illustrating how wooden finish is added to brick and stone construction in the details of doors and windows. Mr. Mathewson's plates are always clear, reliable, vigorous in drawing, and adapted to the needs of men who want to understand their trade. They are the outgrowth of practical experience in teaching such men in the Evening School of Trades, Springfield.

Mountain Wild Flowers of America. Julia W. Henshaw. Ginn & Co. 400 pp. 5 1-2 x 8; 99 plates. $2.00.

Every lover of flowers has had the experience of trying to identify quickly by the key some new-found flower, only to fail, repeatedly, and to wish that the books would begin with the most obvious mark, color. The botanist knows that colors are variable and indescribable, but the novice begins always with color nevertheless. Here is the book flower-lovers have been longing for. The flowers are grouped according to color, illustrated by means of fine half-tones from photographs of the typical flowers, and described as people with "unarmed eyes" see them—often as poets see them. One's only regret is that the book stops with "the flowers that bloom above the clouds." Teachers of children would rejoice to find such a book dealing with the flowers of the lowlands. The plates offer splendid material for design, and the cover furnishes an example of good decoration.

RECENT PUBLICATIONS

SIXTY-NINTH ANNUAL REPORT OF THE BOARD OF EDUCATION, State of Massachusetts. (To be reviewed later.)

REPORT OF THE COMMISSIONER OF EDUCATION FOR THE UNITED STATES, 1904, Vol. I.

THE FIRST BOOK OF THE HOMECRAFTERS, Watertown, Mass. (To be reviewed later.)

WILDERNESS BABIES, by Julia A. Schwartz. Little, Brown, & Co. 60 cents. Stories about the young of wild animals. Illustrated by John Huyhers.

ROBERT LOUIS STEVENSON READER, by Catherine T. Bryce. Scribner's. Richly illustrated in colors, many of the drawings excellent.

HOW TO LOOK AT PICTURES. Witt. Putnam's Sons. $1.40. Illustrated. Another book for beginners in the art of appreciating pictures.

COMMON SENSE GARDENS. Sewell, Grafton Press. $2.00. An illustrated book of nearly 400 pp. telling how the owner of a small country place may beautify his grounds, inexpensively, by use of the common, hardy shrubs and plants.

THE SEASONS IN A FLOWER GARDEN. Shelton. Scribner's. $1.00. A guide to those who wish a garden constantly flowering, from April to November.

DRAWINGS OF DAVID COX. Scribner's. $2.50. Forty-four drawings in color and black-and-white. "Modern Master Draughtsmen" series.

THE NATIONAL GALLERY, London. The Flemish School. Warne & Co. The first volume of a new series, "The Art Galleries of Europe." Sixty-five full page photo-gravures, with critical introduction by Frederick Wedmore. $1.25.

GIOVANNI BELLINI. A new volume of the "Newnes' Art Library," Warne & Co. Sixty-four of Bellini's pictures with introduction by Everard Maynell. $1.25.

FRANCISCO DE GOYA. Muther. One of the "Langham Series of Art Monographs." Scribner's. Brief essay with numerous reproductions of Goya's work. $1.00.

PALMER COX BROWNIE PRIMER. Judd. Illustrations by Cox. Century Co.

DANTE GABRIEL ROSSETTI. Singer. One of the "Langham Series of Art Monographs." Scribner's. Brief essay with thirteen reproductions of Rossetti's work. $1.00.

THE PAGE STORY BOOK. Spaulding & Bryce. Scribner's. Six of Thomas Nelson Page's best stories. Illustrated. 50 cents.

THE EARLY ITALIAN RENAISSANCE ARCHITECTURE OF VENICE. A portfolio of fifty plates in outline. Bates & Guild. $7.50.

THE MAGAZINES

From "What's in the Magazines"

ARTISTS WITH THEORIES, CONVICTIONS, AND PRINCIPLES. Russell Sturgis, Scribner's for July.

CHRIST IN AMERICAN ART. William Griffith. Craftsman for June.

CLOUET. Technical Hints from his Drawings. Studio for August.

HENRI, ROBERT. By Homer St. Gaudens, in the Critic for July and August; and by J. W. Pattison, in House Beautiful for August.

MURAL DECORATIONS, Recent. By Hamilton Bell, in Appleton's for June; and those by C. Y. Turner, by Grace Whitworth, in Appleton's for July.

NATURE'S AID TO DESIGN, VI, Roses. Studio for June.

EASTMAN, JOHNSON. His Life and Works, by Will H. Low and others, in Scribner's for August.

NIEHAUS, CHARLES H., Sculptor. Studio for August.

PARRISH, MAXFIELD, Prof. Von Herkomer on his book decorations. Studio for July.

PICKERING, J. L. By Baldry. Studio for August.

RANGER, HENRY W. American Painter, by H. W. Bromhead. Studio for August.

REMBRANDT. By W. E. Griffis, in N. American Review for July; by Royal Cortissoz, in Munsey's for July; by Ernest Knaufft, in Review of Reviews for July; Etchings, by Lelia Mechlin, in The Scrip for August. (On Rembrandt's tricentennial).

SAMPLERS; brief article in House Beautiful for August.

SCULPTURE FOR MUNICIPAL DECORATION. L. M. McCauley, in World of Today for August.

STENCILING ON FABRICS. H. B. Goundrey, in Good Housekeeping for August.

TURNER PICTURES, Some new ones. By E. Douglas Shields in World Today for June.

WILD FLOWERS WORTH CULTIVATING. Wilhelm Miller, in Country Life for July.

WILD FRUITS,—WHERE FOUND AND WHEN RIPE. Maude G. Peterson, in Suburban Life for August.

MISCELLANEOUS

MASTERS IN ART FOR JUNE gives us Gabriel Metsu, one of the greatest of the "little masters" of Holland. The July number presents that exquisite draughtsman of the French school, Ingres, known to everybody by "La Source." Three of his line drawings are faithfully reproduced.

MANUAL TRAINING MAGAZINE for July contains a good article by Dr. Haney on Classroom Practice in Design. Illustrated.

THE SCRIP for July has an essay by Elisabeth Luther Cary on French Influences in Whistler's Art. Illustrated.

PRINTING ART for July contains a most definite statement of the various harmonies of color which may be obtained by the use of from two to four flat tones. The article is entitled Colored Cover Papers. By Henry Turner Bailey.

PHOTO-ERA for July is a Special Marine Number. It is full of good sea pictures for the dweller inland.

None more than children are concerned for beauty, and above all for beauty in the old.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE THIS PIECE of WORK MY BEST

WE now have four hundred fifty members "in good and regular standing." Next month when we know the result of the June Contest the Letter of Recommendation will be sent to the member of the Guild who has made the best record for the year. Whoever gets it, we will all rejoice. The good work we have done has given us pleasure, and the reward for it we have received within, faithfully deposited for us by Nature herself, where it will yield us good dividends as long as we live.

MAY CONTEST

AWARDS

First Prize, Book, Kit and Badge, with gold decoration.

††Carl E. Allison, Water color drawing from spring growth, Grade V, Middletown, Conn.

Second Prize, Kit and Badge, with silver decoration.

Helen Baxter, Grade VIII, Plymouth, Mich.
§Irma J. Cole, Grade IX, Jenkins School, Scituate, Mass.
Estelle Drury, Grade XI, Winchendon, Mass.
John F. Gately, Grade IX, Bellows Falls, Vt.
Robert Rogers, Stanford University, California.

Third Prize, Box of Eagle colored pencils and Badge.

Dorothy Bailey, Grade VII, Hatherly School, North Scituate, Mass.
††††Albert Johnson, Grade V, E. Longmeadow, Mass.
Gordon Joubert, Grade VIII, Middletown, Conn.
Lulie Nettleton, Seattle, Washington.
†††Max Raithel, Grade VI, Westerly, R. I.

†An honor mark. A prize winner in some previous contest.
§This sign means that the name has appeared five times before.

Beatrice Roberts, Bellows Falls, Vt.
Boyd Ruffner, Grade VII, Denniston School, Swissvale, Pa.
Lucy J. Shaw, Grade VIII, Greenwich Village, Prescott, Mass.
Hattie Small, Grade VIII, Augusta, Me.
C. Westlake, Steubenville, Ohio.

Fourth Prize, The Badge.

Julia Bourgeois, Grade V, E. Longmeadow, Mass.
Lawrence Buskey, Grade IX, Bristol, Conn.
Avis Chilson, Grade IV, Plymouth, Mich.
Blanche Collins, Grade VI, Westerly, R. I.
Marion Crane, Grade V, E. Longmeadow, Mass.
Henry C. Depatie, Grade VII, Winchendon, Mass.
Marie, Gandrup.
Walter A. Guenther, Grade VI, Holyoke, Mass.
Abe Harris, Ruston, La.
Gertrude Hayford, Grade IX, Bellows Falls, Vt.
Davis Hillmer, Grade II, Plymouth, Mich.
†Max Hillmer, Grade VIII, Plymouth, Mich.
†Gotfrid Jacobson, Grade IV, East Longmeadow, Mass.
Maude E. Kirby, Grade VIII, Middletown, Conn.
Edward Kirkland, Grade VII, Bellows Falls, Vt.
Nan Mason, Grade VI, Bristol, Conn.
Anastasia McCarthy, Grade VIII, Scituate, Mass.
Belle Peters McKee, Grade VIII, Steubenville, Ohio.
Hamilton Morton, Grade II, Stanford Univ. District School, California.
Howard Nash, Grade VI, Westerly, R. I.
Jong Quinlan, Grade IV, Augusta, Me.
Grace Rarick, Grade VI, Delta, Colo.
Ralph Raymond, Grade VI, Winchendon, Mass.
††††Edith Rowley, Grade IX, Southbridge, Mass.
Anna Schilling, Grade VIII, Middletown, Conn.
Raymond Spitser, Grade IV, Delta, Colo.
Rena St. Croix, Grade IX, Bellows Falls, Vt.
John Stewart, Grade V, East Longmeadow, Mass.
Albert Wendemuth, Grade VII, Prescott, Mass.
Lores Withers, Grade VII, Swissville, Pa.
W. H. Forbes, Steubenville, Ohio.

†An honor mark. A prize winner in some previous contest.

Honorable Mention

Sidney Adams, Stanford University,
Pamelia Bean, Bellows Falls,
Susan A. Begley, Somerville,
Florence Bodine, Bellows Falls,
George Boulware, Stanford Univ.
R. Dale Braman, Rye,
Euphemia Brown, Winchendon,
Elsie Burdick, Westerly,
Florida Caplett, Southbridge,
Roy Cashin, Winchendon,
†Alice Craft, New York,
†††Ruth Davis, E. Longmeadow,
Ruth Eaton, Bellows Falls,
Irma Eckle, Plymouth,
Bessie Farwell, Keene,
Edith Foster, Southbridge,
Clarie Frazier, Westerly,
††Raymond Hale, Middletown,
Irving G. Hall, Somerville,
Roger Hanson, Salem,
Alice J. Herrick, Winchendon,
†Maud Hills, E. Longmeadow,
Rhea J. Holt, Swissvale,
Mary Houlihan, Bellows Falls,
Gertrude Hunter, Plymouth,
Florence Kingsbury, Saxton's River,
Alice Lane, Ashburnham,
Irene Liversage, Ashburnham,
Addie Marzoni, Somerville,
†Alexander Medlicott, Longmeadow,
Alfred Miller, Pittsburgh,
Ralph Parsons, Bellows Falls,
Wallace Price, Augusta,
Myron Reed, Bristol,
†Leda Riley, Plymouth,
Marion Ross, Fall River,
Grace Schilke, Swissvale,
Eileen Edith Schlapp, Delta,
James Scully, Delta,
Hjalmer Shumer, Bristol,
George Smith, Steubenville,
Bernice S. Stacy, Orange,
Steubenville, O., 4 pupils, no names,
†May Sword, E. Longmeadow,
Berkeley Taylor, Longmeadow,
Isabella Webb, Scituate,
Lucy Helen Whitford, Westerly,
Hazel C. Wilkins, Keene,
Evelyn Wilson, Bellows Falls,
Emma Wis, Steubenville,
†Leon Wolf, Providence,
Lillian Young, Westerly,
H. Pitz, Delta.

The jury wishes to commend especially the work from Bellows Falls, Vermont, because of its high average of excellence and its sensible, tasteful mounting.

My dear Mr. Bailey:—

After your letter came we could hardly wait for the May "School Arts Book." The children are delighted with the result of their first contest.

Most of them knew nothing about my sending their work. I am pleased with the standing they have attained and I am proud of them!

†An honor mark. A prize winner in some previous contest.

W. B. who won the first prize is a very happy little boy, the other pupils in the same room feel that they share the honor with him. It was such hard work to stay in their seats when I told them about the prizes.

W's. father has sent word to his teacher that he is now going to keep his boy in school and give him an education. So you see what your little magazine is doing. Very sincerely yours,

MARY E. BAKER.

Mr. Bailey,—

I want to thank you for the very pretty pin you were so kind as to send me. I shall try always to keep it. Mama only lets me wear it when I am dressed up for fear I shall lose it. Very truly,

RUTH E. CHADWICK.

☞Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award was made, but no other prize unless the latest work is better than that previously submitted.

☞The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞Please have full name and mailing address written on the back of each sheet. Send only the best work. Send flat.

☞If you have won honors before place S. A. G. within a circle, on the face of your drawing.

☞A blue cross means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of the Davis Press.

☞If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞Several badges are still unclaimed. They will be retained at North Scituate until proper addresses are furnished.

CORRESPONDENCE

Q. 1. I notice that in the Annotated Outlines in the late numbers of the Book, the colored pencil is recommended for use in the lower grade. I can see some advantage, but it has seemed to me that the work is less free than with the brush, and colors more crude. Really, what is the advantage?

A. H., Iowa.

A. The colored crayons were recommended for two reasons: Many school authorities find watercolors "wasteful" and "sloppy" the first year or two, and so furnish colored crayons only; but the second reason, and the chief one, is that "grasses and sedges" may be represented with greater success by very little children by means of colored crayons. Ten tots can draw a recognizable grass stem with a crayon, to one who can do it with a brush. The fuzzy heads of the grass may be more adequately represented (so the child thinks) by the many fine lines a crayon will make more easily than the brush. In any grade the question is never primarily, "Is the medium right for this grade?" but rather, "What is the most promising medium for rendering this subject?" The color in the case referred to may be crude from the adult point of view, but to the child it is near enough; the grass is "green," so is the crayon! For the fruits, the round smooth fruits, the water color is preferable.

Q. 2. Where can I find good instruction in design, by correspondence?

J. F. C., Massachusetts.

A. As I think it over I am reminded of an incident. "Can you tell me where the Superintendent of Schools lives?" I once asked a darkey whom I met on the street. "Yes, boss;" he replied, "you go right up dis 'ere street 'till you come to de house whar dey use' to be a pile of rocks in de front yard." You write, my dear J. F. C., to Mr. Edgar Parker of Cambridge who used to give lessons in design by correspondence. He doesn't now; but perhaps he would again if sufficient pressure were brought to bear. He ought to, for he can do it—give "GOOD instruction in design, by correspondence." Mr. Parker is a pupil of Dr. Ross and may be reached by mail addressed to 15 Craigie St.

Q. 3.

We have in our High School an organization started for the purpose of devoting extra time to drawing and painting, and named it after your School Arts Guild spoken of in the School Arts Book.

They meet once a week after school for work and instruction, at present in charcoal from cast. They also do one extra piece in any line and any medium at home that appeals to them most.

They would like to obtain the badge of the Guild and requested me to find out whether you would sell them one for each member as some are over 15 years and so could not enter the contest.

If agreeable to you, I would like to have you send me a sample of each of the badges and the price and if not sold I will return them to you. Later in the year I expect to send you some of their work done at home.

J. H. S., New Jersey.

A. Of course the badges of the School Arts Guild are not for sale at any price. But they will be awarded upon the basis of merit for special work submitted by pupils of any age. This letter is answered here partly to bring to the attention of our readers this admirable high school organization for promoting good work in drawing and handicraft.

COPPER WORK

BY AUGUSTUS F. ROSE

METAL is widely recognized as an educational material; but beautiful andsensible designs in metal, simple enough for public school pupils, are not as widely distributed as they will be when the teachers of handicraft throughout the country are familiar with this helpful and admirable book. The author is an artist-artisan of ability and a most successful teacher. His book will take its place at once as an authority.

ORDERLY IN ARRANGEMENT
CLEAR IN STATEMENT
RICH IN ILLUSTRATION

SENT POSTPAID FOR
$1.50

THE DAVIS PRESS

Publishers of The School Arts Book and many other things to help in teaching Drawing and Handicraft

WORCESTER, MASSACHUSETTS

PROBLEMS

Useful in teaching Color

These sketches reprinted from the June number are here given as suggestions of the kind of problems children enjoy, offering practice in coloring. The sketches may be copied, enlarged, or modified at will, and colored as specified.

1 Lists of objects having spectrum colors (approximately). Language and drawing combined with color.

2 Amusing sketches affording opportunity for the use of the six standard colors.

3 Sketches affording opportunity for the effective use of the standard, a tint, and a shade.

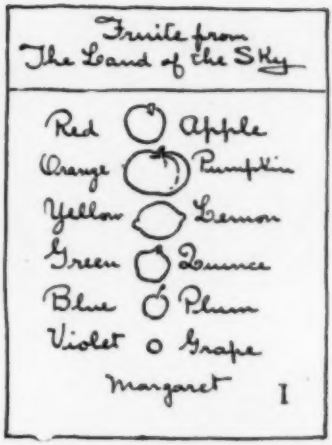
4 Sketches for coloring in analogous hues.

5 Sketches appropriately colored in complementaries.

6 and 7 Devices for exhibiting scales of color in pleasing fashion.

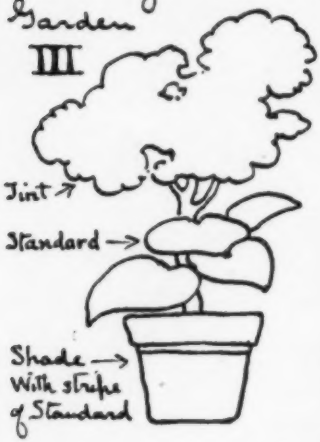
8 and 9 Entertaining subjects upon which to practice the making of harmonious combinations of colors.

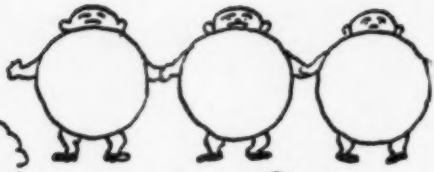
Supplement to the School Arts Book
September, 1906



From Mary Contrary's Garden

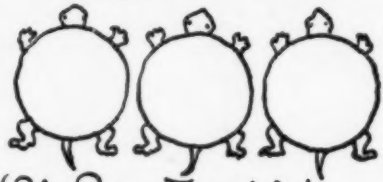
III





Three Roly-Rogues from Noland

III



Ole Bren Jarvpine's chillun when dey "want" no bigger dan a trousers button"!

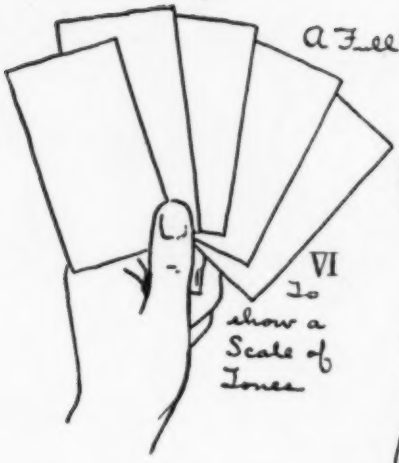
Complements: with the Compliments of The Author.

I For tints and shades

II For analogous hues = OY, Y, and GY, for ex.

III For Complementaries

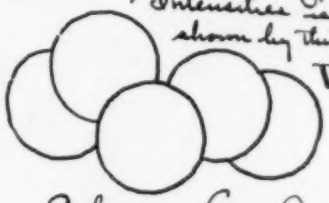
Apple: Red; blended with green at a; leaf green.
Grapes: Violet; leaves dull yellow.
Orange: Orange: saucer blue and white. 2265



a Full Set

VI

To show a Scale of Tones



a Scale of Intensities is shown by this.

VII

a Group of Friends

VIII

IX

Children traced from the Delineator or the Ladies' Home Journal, may be colored in Monochromatic or Analogous harmonies.

Simple landscape outlines may be copied and colored to illustrate Complementary and Complex Harmonies of color.

PDS
2300
★★★
I